dance magazine

july, 1952 • 35 cents

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VERNON RICE, NEW YORK POST

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NEWS of DANCE and DANCERS

Try, Try Again . . .

On June 16th Representative **Jacob K. Javits** introduced a bill to Congress to establish, as a branch of the Smithsonian Institution, "an American Academy of Music, Drama and Ballet for the education of selected pupils. . ." Pointing out that the experiences of England, France, Canada, Turkey, Sweden, Switzerland and many other countries indicates that a government may assist the arts without dominating it, the bill provides that "the Federal Government, without domination or control, shall assist accredited nonprofit colleges and universities, and other nonprofit organizations and state, county and municipal bodies, where requested to do so, in the cultivation of these living arts, for all of our people."

We shall be happy to report the progress of the bill as it wends its way through legislative channels.

•

Dance and Trance for the people . . .

"Matters of style and timing in dance are of great importance to the general populace of Bali, and the subject of endless conversation among them" said noted anthropologist **Margaret Mead** on June 13th, the 1st of 3 consecutive Friday evenings of a Dance Film Festival presented by **D. D. Livingston** at Caravan Hall in N. Y. C.

Miss Mead answered questions about the fascinating film called Trance Dancers in Bali, which she had made several years ago. It is an extraordinary, unedited documentary which reveals how dance serves the Balinese as a catalyst for their hopes and fears as well as for their strongly developed artistic gifts. The three evenings included films of international folk dances, ballet in England, the U. S. and U. S. S. R. and many other shorts and fragments of dance interest.

•

Ballet Theatre makes Additions . . .

Ballet Theatre will add Graduation Ball to its repertoire this summer when they are on the west coast. **David Lichine,** who is there now with his wife, Tatiana Riabouchinska, will stage it during the time between the company's projected appearances on July 25th and 26 at Red Rock in Denver, and their appearances at the Hollywood Bowl on August 7, 8, 9, 14, 15 and 16th . . . Lovely **Gemze de Lappe,** currently dancing star of Paint Your Wagon, has been signed to join Ballet Theatre for its 1952-53 season. Among other roles, she will dance the lead in the new de Mille ballet.

Ballet Russe Concert Company

There are many rumors afloat about the wills and wont of **Ballet Russe de Monte Carlo's** appearances for the fall season. The only definite information ascertainable at the moment is that there will be an eighteen week tour of small cities by an abbreviated Concert Company, under the auspices of Columbia concerts. Gaite Parisienne will be on the program, and possibly Cirque de Deux, Swan Lake and the Bluebird Pas de Deux. There will be 14 dancers, no stars featured. Serge Denham will supervise production for the Concert Company, which will start on tour mid-October and will go as far as the west coast.

•

lightly tripping . . .

We quote the New Yorker, which repeats a bit of conversation overheard after a performance of Pal Joey at the Broadhurst Theatre: "I like this kind of dancing better than choreography."

•

New London Festival . . .

Pauline Koner and the **Frankel-Ryder** team will be among the guest artists at the New London American Dance Festival . . . A series of Monday evening lectures and demonstrations, open to the public, will start on July 14th with **Martha Graham** speaking and **Robert Cohan** as demonstrator. **Agnes de Mille** and **Ruth St. Denis** are among those scheduled for later dates.

Variations and Conclusion from New Dance, originally choreographed by **Doris Humphrey** in 1936 and revived for the May 27th 92nd St. Y dance student's demonstration, won a tremendous and heart-warming response from the 1952 audience. It will be done again this summer as part of the New London American Dance Festival. So far, aside from New Dance, two new compositions by Jose Limon are announced, as well as old and new works by **Jane Dudley, Sophie Maslow, William Bales** and their company. The Festival will be held on August 21, 22, 23 and 24th.

•

Schedule for Jacob's Pillow . . .

The dance mecca at Lee, Mass. presents the following schedule for its 1952 Festival performances: Friday July 4 (matinee and evening), Saturday July 5 (m & e) — Choreographers' Workshop program: Persephone by **Robert Joffrey,** Medusa by **Duncan Noble,** Folk Suite by **Bill Hooks,** The Transposed Heads by **Peter Di Falco** . . . Friday July 11 (m & e) Sat. July 12 (m & e) — **Jose Limon & Co., Grantzeva** and **Polajenko, Talley Beatty & Co.** . . . Thurs. July 17 (m), Fri. July 18 (m & e), Sat. July 18 (m & e) — **Bambi Linn & Rod Alexander, Kinch & McWiliams, La Meri, Ted Shawn** . . . Tues. July 22 (e), Wed. July 23 (e) Thurs. July 24 (m), Fri. July 25 (m & e), Sat. July 26 (m & e) — **Iva Kitchell, Sinda Iberia,** ballet (to be announced) . . . Tues. July 29 (e), Wed. July 30 (e), Thurs. July 31 (m) Fri. August 1 (m & e) Sat. August 2 (m & e) — Jacob's Pillow Dance Festival Co.: **Shawn, La Meri, Grantzeva, Polajenko, McWilliams, Myra Kinch, Stuart & Vanya** . . . Tues. August 5 (e), Wed. August 6 (e), Thurs. August 7 (m), Fri. August 8 (m & e), Sat. August 9 (m & e) — **Mia Slavenska, Alexandra Danilova, Frederic Franklin & Co.** . . . Fri. August 15 (m & e) Sat. August 16 (m & e) — **Nina Fonaroff & Co.** and **Juana . . .** August 22 & 23, **Olga Suarez & Robert De Voye, Katharine Litz, Josefina Garcia** . . . August 29 & 30 — **Ruth St. Denis** and entire **Jacob's Pillow Dance Festival Company.**

•

Footnotes on the dancing scene . . .

Congratulations to **Alexandra Danilova,** who became an American citizen on June 18th . . . **Hanya Holm** to choreograph My Darlin' Aida for Broadway this fall . . .

During the four-week stay of **Jerome Robbins** in Israel he made things buzz. Aside from his scheduled classes, seminars, rehearsals and such, he seems to have inspired teachers and professional minded students in Tel Aviv, who quickly complied with his suggestions for unification of efforts and broadening of technique on his side, he promised to spend six months out of every year in Israel, helping to forge a professional Israeli ballet company. He is expected there for his first six-month stay in February or March of 1953 . . .

Alexandra Fedorova, official teacher for the Alicio Alonso Ballet, has gone to Cuba to teach for the company during July and August . . . **Leon Fokine** will teach the first two weeks of September . . .

Fred Berk, who has been directing Stage for Dancers, has also accepted the post of

Dance Advisor to the Cooper Union Arts Series . . . **Valerie Bettis** plans a season of theatre dance at the 92nd St. Y in the fall, and hopes to feature **Vera Zorina** as guest artist . . . **Georgie Tapps,** contributor to Dance Magazine and outstanding tap dancer takes off on July 11th for a three month government-sponsored entertainment tour of Europe and Korea. Very VIP . . . Witch Doctor, the voodoo dance film featuring **Jean Leon Destine** has been chosen to appear at both the Edinburgh and Venice International Film Festivals . . . from June 14th through August the work of photographer **Jack Mitchell** is on exhibit at the 58th St. Music Library . . .

•

Japan, anyone?

Haruhi Yokoyama, young Japanese dancer who has spent six months studying in the United States under the sponsorship of The Institute of International Education, is returning to Japan on July 1st. Among her plans are productions of Lilac Garden and Giselle for sometime this fall. A Yokohama newspaper is helping to sponsor the productions, as well as the importations of a well-known ballerina who might be persuaded to stay a while and teach as well as to perform.

it never rains . . .

The New Dance Group Presentations, a newly organized non-profit corporation, is seeking sponsors for an ambitious and well-thought-out program for modern dance. The New Dance Group Studios have been in continuous operation as a school for many years, and at present have an enrollment of over 1,200 student-dancers, who take 1,600 classes each week. The plan of the new organization is a long-range program intended to "protest the doldrums" in the modern dance and to bring new opportunities for its creation and performance.

The project is divided into 3 major sections:

1) a dance festival on Broadway next fall, and at least annually thereafter (the New Dance Group Studios have contributed the necessary funds so that this part of the program is guaranteed). This fall's season will include Games by **Donald McKayle,** Champion and Village I Knew by **Sophie Maslow,** solos by **Hadassah,** as well as a revival of a group work by **Doris Humphrey.** New works will also be presented by choreographers outside the New Dance Group Studio.

2) a permanent dance repertory company (long needed in the field), trained and qualified to perform the works of choreographers of many styles, will be introduced at the festival.

3) new works to be commissioned from established choreographers, designers and composers. Donors of contributions will have the opportunity of choosing specific works which they wish to sponsor.

4) a series of annual cash awards to dancers in acknowledgment for excellence achieved.

5) cross-country tours in the spring for all or part of festival performances.

The Artistic Advisory Committee of New Dance Group Presentations consists of **Doris Humphrey, Leo Hurwitz, Morris Carnovsky, Ben Belitt and Judith Delman. Peter Lawrence** is Managing Director of the entire program.

•

but it . . .

Another stimulating modern dance project for next year is in the planning stage at the **B. de Rothschild Foundation for the Arts and Sciences.** Here a spring Broadway season around the end of March, is being dreamed up, with **Martha Graham, Doris Humphrey, Jose Limon, Pearl Primus** and **May O'Donnell** as possible participants. New works are to be commissioned.

Future plans will depend on the success of the initial season. **Gertrude Macy** is secretary of the project.

pours . . .

The Juilliard School of Music announces a fall series of six evenings by **Jose Limon** and group — dates are November 6th through 11th. And, in the spring there will be a series of performances which will include Doris Humphrey's With My Red Fires and a new composition by **Antony Tudor.** The companies of both of the latter will include advanced dance students at Juilliard.

•

Painter of the Ballet . . .

An unusual exhibit of painting is at the Alexander Iolas Gallery in New York from June 11th through July 5th. It's the one-man show of prominent English artist, **Theyre Lee-Elliott,** who's been painting dancers and dance since 1937. He was being very successful then as a painter of animals, but he took Tamara Toumanova to the zoo one day. The then baby ballerina suggested that since he liked to draw animals, he would probably enjoy drawing dancers, and she volunteered as a model. Since then he has done many hundreds of portraits and scenes of her, Margot Fonteyn, Moira Shearer, Massine, Ashton, etc. etc. His work is owned by prominent balletomaines, and has been exhibited many times in England and on the continent. He has had five one-man shows at the Sadler's Wells Galleries.

(see pages 26 and 27 for reproductions)

•

Ballet and Royalty . . .

Baron of London, one of England's foremost ballet photographers is a personal friend of the Duke of Edinburgh, husband of Queen Elizabeth. An official picture of the royal couple by Baron recently appeared in a New York newspaper under the title of "command portrait." We're wondering if this presages an appointment of the ballet specialist as court photographer?

•

Here and There . . .

Bambi Linn and Rod Alexander, who've done so well at the Plaza's Persian Room will be summer dance directors at Green Mansions, adult camp at Lake George, N. Y. . . . in the fall they will be taking over on TV's Show of Shows while **Nelle Fisher and Jerry Ross,** who've been there for three productive years, look towards

continued on page 40

GRACE AND KURT GRAFF, choreographers and principal dancers in Electra, dance drama with words, which is one of the featured productions at Meadow Hearth, Hopkinton, N. H. Season starts July 10th.

JANE LASTE, *formerly with Roland Petit's Ballets de Paris and the Paris Opera Ballet, is appearing currently, and appropriately, at New York's French Casino.*

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by doris hering

the season in review

Pearl Lang and Assisting Artists
May 4
92nd Street "Y"

When Pearl Lang performs, she establishes the delicate sense of harmony that emanates only from a born dancer — one whose every movement is somehow right because it is related to the entire instrument and is never marred by irrelevent gestures or line. The effect is one of infinite peace punctuated by sharp little sensations of pleasurable surprise.

In addition to her priceless innate movement sense, Miss Lang is blessed with a slender, perfectly balanced body; a winsome face illumined with large soft eyes; and the theatrical awareness of a ballet dancer weighted by the inner awareness of a modern.

While she is on stage, whatever flaws there may be in her sense of composition are minimized by one's pleasure in her presence. For example, in *Legend*, her dance-and-mime conception of the exorcism scene of The Dybbuk, the opening section of consultation and preparation for the Master Rabbi and his two disciples seemed somewhat wooden and lacking in direction. But when Miss Lang as the Bride appeared, the work took on an emotional texture, which increased in intensity until the moment of exorcism. And how moving that was with Miss Lang standing infinitely small, infinitely solitary (despite the presence of the men) with the spirit rising (literally) above her head.

In *Ironic Rite*, a group work in which Miss Lang did not appear, the choreography seemed to be at loose ends. The dance concerned man's striving for immortality and its resolution through procreation. The group, consisting of four men, four women, and two children, were given stunning movement fragments. But they seemed always to remain fragments.

Miss Lang made sensitive use of the two children, Carol Dellaglio and Bruce Marks. In fact, the moment where the little boy walked slowly off stage after being tossed repeatedly by one of the men, and the final moment where the little girl was left alone on stage, were more telling in their simplicity than a good many of the complicated adult portions.

The approach to movement in *Ironic Rite* seemed to be differently orientated from that in Miss Lang's other works. For example, her two lovely solos, *Moonsung* and *Windsung*, were essentially lyric and poetic. *Legend* and *Song of Deborah* were dramatic. And *Ironic Rite* is essentially graphic. Its emotional impact is intended to come from the quality and form of the movement, rather than from a literary base. But it is not yet successful.

The duet, *Song of Deborah*, has grown enormously since its premiere three years ago. The dance begins with an impassioned solo by Miss Lang as Deborah standing monumental and powerful on a high rock. It is followed by an equally impassioned duet with Mary Hinkson as Jael. Although the dance is full of frenzy, it is never diffuse or undisciplined. It has the romantic air of an old Biblical prophesy tossed to the raging winds for all mankind to hear. Miss Hinkson and Miss Lang were perfectly attuned to each other throughout.

It would be wonderful if more young artists would perform classic works by choreographers other than themselves — as Miss Lang did with Martha Graham's *El Penitente*. The sunwashed simplicity and perfect stylization of this work were reverently maintained by Miss Lang as the Mary Figure and Betram Ross as the Christ Figure. But Ronne Aul as the Penitent did not seem to understand the stylistic demands of his role. He emoted but did not feel.

The music for the entire program was carefully chosen and sensitively used. We particularly liked Morton Feldman's touching score for *Legend*.

Miss Lang designed the tasteful and appropriate costumes. Eugene Lester and Camilla DeLeon accompanied. And the attractive company consisted, in addition to those already mentioned, of Dorothea Douglas, Patricia Birsh, Matt Turney, David Wood, Irving Burton, Dale Sehnert, and Murray Gitlin.

continued on page 26

john geraci

Pearl Lang in Windsung

dance magazine

Volume XXVI — No. 7
July, 1952

the largest, most widely read dance publication in the world

IN THIS ISSUE

ON THE COVER

the great English ballerina, Alicia Markova, now visiting in the U.S., in an exclusive DANCE Magazine photo by Walter Strate.

3	News of Dance and Dancers	
6	Season in Review	Doris Hering
8	The Dancing Straw Hat	Paul Myers
11	Dancers in Profile: Alicia Markova	Francis Mason
13	Performing . . . a pictorial	
14	The Royal Danish Ballet	Mary Clarke
16	Diary of a Tour	Ruth Sobotka
18	Choreography in the Caribbeans	Lisa Lekis
22	Body Conditioning Exercises	Joseph Pilates
23	Basic Tap Technique	Georgie Tapps
24	excerpt from Ballet in the Barn	Regina Woody
30	The Story of Lola Menzeli	Natalie Dean
34	Studio Management: An Evaluation	Toni Holmstock

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coming . . .

in the AUGUST issue

SPOTLITE ON NITE SPOTS . . .

nightclubs are presenting a lot of top-notch dancers these days, and Nelson Lansdale tells what some of the most successful teams consider the "how" of landing first rate nightclub dates . . .

DIET FOR DANCERS . . .

everybody knows that dancers and stevedores eat more than anybody, and we have cornered a specialist who starts a series on how to satisfy the appetite and mollify the pocketbook of the dancer (the stevedores are on their own) . . .

BE A LOTUS . . .

(that is, if you must be a flower), — so says our witty friend, Mr. Walter Terry, dance critic of the New York Herald Tribune, as he relates his experiences with the dance of Egypt, both in the land of the Nile and here . . .

TOE SHOES,—WHEN?

maybe there'll be fighting in the streets as a result of Carolyn Parks' definite stand on the subject — but whether you object to her findings or not, you'll want to know what they are . . .

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(see page 29 for a subscription coupon if you don't already have door-to-door service)

THE DANCING

arthur lavine

AT THE LAMBERTVILLE MUSIC CIRCUS. *In the foreground of this "theatre in the round" photo the heads of both dancers and audience are seen at the same level.*

• The summer theatre is at the beginning of the fourth cycle of its development and dance seems destined to play an important role. When the first groups of enterprising actors claimed the barns in the name of Thespis, the productions were by and large experimental. Many of the actors were still students at university drama schools and the plays were the early efforts of their fellow student dramatists. The venture proved so profitable, however, that large numbers of professionals moved into the field. The dog-days were so unpleasant along Broadway and the theatregoer so wilted (in body and in purse) that it was most pleasant to transfer activities from Shubert Alley to the Maine Coast or the Berkshires or wherever the rusticating playgoer was available.

This migration brought about the second phase in the development of the summer theatre. Productions became less experimental and there was a greater demand for casts, including name players. It was easier to cast the show in Sardi's and book it about the country for a summer's run. This was a boon for certain name players and it kept such items as *Springtime for Henry* fresh in the audience's memory. It detracted considerably, however, from the value of the summer theatre which pretty nearly became merely second-rate Broadway theatre at a different location.

Within the past few seasons there has been a gradual return to the use of the summer playhouse as a place for experimentation. Since the end of World War II competition among stage aspirants has become so keen that

STRAW HAT

by paul myers

in the expanding world of the summer theatre, dancers find new and lively opportunities

many of them have formed co-operative companies, located a theatre and beat the tocsin. There is no accurate count of the number of summer theatres that flourished during the 1951 season since many of them are non-Equity. The actors' union recognized 152 but it would be safe to say that this figure would be almost doubled by the inclusion of non-Equity companies and troupes under the guidance of educational organizations.

For the past five or six years summer theatres have gradually been getting into the habit of adding one musical each season to a straight dramatic schedule. Usually the entire production is bought as a package. It has been previously prepared, usually in New York, and is booked through the circuit for one week engagements. The local company frequently augments the package by filling in minor roles. Packages of *Kiss Me, Kate* and *One Touch of Venus* are now touring the eastern coast, and so is *On Your Toes* (the musical which precedes *Oklahoma!* and *Pal Joey* in the practise of making dance an integral part of a production). The latter will feature Bill Callahan and Katharine Sergava. June Graham will do the choreography for the principals and a cast of six.

Now, in the latest cycle of summer theatre, dance begins to figure even more prominently. We have recently seen the innovation of musical productions on a large scale in the straw hat circuit, sometimes in theatres, often in tents.

On July 2nd, 1949, St. John Terrell (former fire-eater, actor, perfume salesman, spotlight expert) opened his Music Circus in Lambertville, New Jersey. Franz Lehar's *The Merry Widow* was the tent's inaugural production.

It is indicative of the attitude of the management of the Lambertville Music Circus that they have twice asked Ballet Theatre to select both dancers and choreographer for them. Their first choreographer, Zachary Solov, went on to become choreographer of the Metropolitan Opera. This season Miss Chase has appointed Boris Runanin, a former member of the company, to the position.

Since 1949, music circuses up and down the country have invited audiences to many versions of the merry *Sonia* and to *Annie Get Your Gun, The Chocolate Soldier, The Vagabond King,* etc. One of the results is a greatly expanded field (no pun intended) of activity for dancers, mostly

j. peter happel

JOAN MANN, *featured above in a summer theatre production at Seacliff, L. I., has choreographed three package productions so far. This year it's One Touch of Venus, now busily on tour, last year, Pal Joey, and before that, The Gay Divorcee.*

morris back

OKAY! GENE BAYLIS, *choreographer of the South Shore Music Circus, Cohasset, Mass. approves the costume of Jean Lee Schoch, while fitter makes a last minute adjustment on another dress.*

morris beck

CHOREOGRAPHER AIDA ALVAREZ *auditioning a group of dancers for the Finger Lakes Music Circus, Skeneateles, N. Y. Auditions were in May, in New York City.*

in the arena style of presentation.

A season of summer stock either in a tent or in a theatre is a test of a dancer's artistry and endurance. The four or six weeks of hectic rehearsal for a Broadway musical seem idyllic compared to the schedule at, say the Melody Fair in Danbury, Connecticut. Twelve productions are presented during the season—a new offering each week. Arena staging compels the choreographer to design the dances so that they are pleasing on all sides. This summer Dolly Niggemeyer, assisted by Harding Dorn of the Ballet Russe de Monte Carlo, will be in charge of the dancing at the Melody Fair. A new show each week, to a fairly constant audience, requires a great deal of careful thought and inventiveness as well as rehearsal plus from the dancing ensemble.

At Danbury the dancers rehearse in the nearby Brookfield Firehouse, trying out on the stage only once or twice before each show. Line rehearsals are held all about the place—from the theatre seats to the hayfield (which doubles as a parking lot when the customers arrive). Like the hayfield, everything and everybody is kept doubly busy. One performs in Show Boat in the evening and rehearses Annie Get Your Gun and Naughty Marietta during the day. Not content with keeping three assignments current, the enterprising dancer is planning ahead to try to secure a good spot in *Brigadoon* which is coming up three weeks hence, or *Finian's Rainbow* which will be done soon after.

Choreography "in the round" presents problems which are not encountered in the more conventional staging. At the Finger Lakes Tent, for example, the production must look well to 1700 people seated on four sides of the playing area. Subtlety must give way to a broader mode of expression. Petite gestures and delicate movements are not going to have much meaning to the couple in Row M East. Everything must be executed more broadly—costuming, settings, line delivery—and the dancer, too, must deliver with a flourish. One can envisage a return to the style of the 17th Century when the actors were not pent up in box sets and tailored costumes.

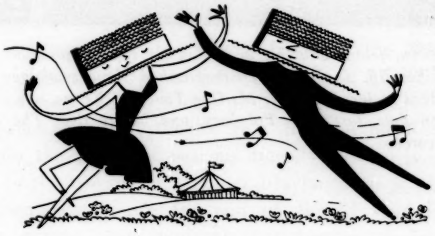
Music circuses will operate all along the eastern seaboard but dancers will also be active at operetta stages where the audience is still "out front". The Paper Mill playhouse in Millburn, New Jersey, the Dallas State Fair Park, St. Louis Municipal Opera, Kansas City Starlight Theatre, the Pittsburgh Civic Light Opera will woo audiences with Herbert, Friml, Coward and Strauss as well as Gershwin, Porter, Berlin and Rodgers. Some of these operate with a resident stock company; others book package productions.

Not all of the dance at the straw hats this season will accompany musical shows. We are all familiar with the summer dance festivals and with the schedules of ballet troupes at such places as New York's Lewisohn Stadium and the many municipal and county auditoriums. We are a little surprised—though vastly pleased—to find ballet competing on the summer circuit with Constance Bennett and *Hay Fever* (in both the Noel Coward and the ragweed versions). A company headed by Mia Slavenska and Frederic Franklin with Alexandra Danilova as guest star has been booked for an eight week tour. The troupe consists of eleven dancers plus two pianists and will bow at the Olney (Maryland) Playhouse on July 1st. Ensuing weeks will find them winning new devotees to Terpsichore at the Country Playhouse in Westport, Connecticut, the Cape Playhouse on Cape Cod, at Jacob's Pillow, the Ogunquit (Maine) Playhouse and at the Casino in Newport, Rhode Island. This is an innovation and it will be interesting to see how the dancers adapt to straw-hat conditions and to what degree they are followed.

During the week of September 23rd, Jose Greco's Spanish dance troupe will be seen at the aforementioned Lambertville Music Circus. This will mark the beginning of a national tour for the Greco dancers and—we hope—the beginning of a long series of engagements for dancers at this pioneering straw-hat tent.

The dance may very well prove to be the factor which saves the summer theatre from becoming merely a pale reflection of the Broadway theatre. If it does this, it will prove also a great boost for its own well-being. A tremendous new field will be available—a field in which experimentation is more commercially feasible.

New audiences can be attracted to dance and the straw-hat audience has proved itself willing, both in numbers and in taste. Pleasant rusticating to all!



dancers in profile:

by Francis Mason

Interview with ALICIA MARKOVA

June, 1952

• Markova reminds you instantly of the qualities of her dancing: poise, grace and complete refinement. Her eyes are very dark and have a gentle, piercing honesty. One thinks of Gautier's phrase about Taglioni, "full of grace."

Markova hasn't danced in New York for more than three years, which was reason enough to talk to her. Her apartment in an uptown Manhattan hotel was filled with books on ballet, (a kind of travelling library), and a large collection of records: not only ballet records, but works by Handel, Beethoven, Tchaikovsky and Howard Hanson. She sat on a couch behind a bowl of lilacs.

Why had she come to New York? On tour in Britain with the Festival Ballet last winter, she had injured her ankle dancing the *Nutcracker* pas de deux in Glasgow and her doctor had ordered a complete rest. And why New York, particularly? "Because I have so many friends here and I missed seeing them!" Had she done anything else but rest and see friends? "Oh, yes, I've been to concerts—I went to a Toscanini rehearsal some weeks ago—to the theatre and the opera, and I've just come back from California where I visited friends. When I'd been in California before, I was always working and I can't mix the two—working and relaxing, as some people can. This time I was very lazy. And I visited all the studios—the Goldwyn studio, where they're making the Hans Christian Andersen movie, and Warner Brothers, where Ray Bolger is making a film,—and enjoyed my friends."

vivienne, london

Had Miss Markova seen any dancing in New York? "The New York City Ballet, yes, and then the dancing in musicals. Everytime I come to New York I go to see your musicals—they are so far superior to ours! And this time, well, the dances in *The King and I* that Jerome Robbins did were wonderful—and so was the dancing Michael Kidd arranged for *Guys and Dolls.*" And the ballet? "I hadn't seen the New York City Ballet dance for two years, since the time of Ashton's *Illuminations,* and I must say they are now a great new company; they have learned a great deal in two years. I'm interested in what Europe will think of them."

What about Balanchine's new *Swan Lake,* had Miss Markova seen that? "Yes, I did—it's very different, isn't it?" Yes, very different. Would she like to dance it? Miss Markova smiled and said, "I can't visualize myself doing it. It's wonderful when Maria Tallchief dances it, I'm used to the old one." Did she feel this way about all ballets that others dance first? "I think I do. When a ballet's created

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• People sometimes talk of Alicia Markova as if she were Russian. Though she was taught by a Russian and schooled in a great Russian company she is, of course, England's first prima ballerina assoluta, its first classical dancer of international reputation.

Markova's performances make you believe in princesses and in magic. If you were to try to describe her dancing to someone who had never seen her, you would use words like ethereal, fragile, lofty, gentle, tender, warm, modest, witty — perhaps, supernatural — and you would use these words to show that in her modest elegance she never moves without touching the heart. Her strength and technique show themselves only as they reveal the role.

And yet her art is calculated, calculated to prevent you from noticing exactly when she begins a leap or lift and when she ends it. Her technique keeps your eye on the suspension point, the mid-point of movement, where she seems to remain in the air. She is to the air as a cloud: you don't think how she got there.

F. M.

for a dancer, it's created for *that* person and it never enters my head that I should dance it!"

When was she going to dance again? "I've just begun to work here, by myself. Soon I shall work with Vincenzo Celli. He was Maestro Cecchetti's prize student. I studied with the Maestro in Monte Carlo when I joined the Diaghilev company, and with Celli I have a feeling of continuation —he has the same ideas, the same language, as the Maestro. I've been asked to dance at the Teatro Colon in Buenos Aires in July and by then I shall be ready."

Had Miss Markova left Dolin's Festival Ballet permanently? "Yes, you see for some time I've wanted to accept outside engagements, like the one in South America, and when the Festival Ballet was young I couldn't do that. But now, under Mr. Dolin's very fine direction, it's a wonderful company with a complete repertory, and I though it time to go." Miss Markova shrugged and laughed. "I don't know. Maybe it's the gypsy in me!"

Where was she going after South America? "I'm not sure yet, really. Dame Ninette de Valois has asked me to dance next season in London with the Sadler's Wells Ballet and that I'd very much like to do." What would she dance? "Their classical repertory, *Swan Lake, Giselle.*" *The Sleeping Beauty?* "Well, I don't know about that. I feel that it is Fonteyn's ballet. She has danced it so beautifully and made it her own so completely that I think I'd rather watch her do it than dance it myself!"

Miss Markova had said that Giselle was her favorite role, had it always been, even before she'd danced it? "I think it always has. Before I actually did dance it, I *thought* all the time of dancing it! I knew then, I suppose, it was the part that appealed to me most, and the role I would like best to dance. I have never changed my mind."

Had Miss Markova any idea when we'd have a chance to see her dance again? Would she dance in New York before she went back to England? "I'm by no means certain yet, but I very much hope so!" We thanked her and hoped so, too.

Collected Biographical Data on Alicia Markova

(an authentic compilation checked and authorized by Miss Markova)

born Lilian Alicia Marks, London, December 19, 1910, *of English and Irish parents, Arthur Tristman Marks and Eileen Mary Ruth Barry. Aged* 9 *began to study dancing for her health at Miss Thorne's Dancing Academy, Palmer's Green, London.* 1920 *made first appearance on professional stage in Dick Whittington, George Shurley's Christmas pantomime at the Kennington Theatre.* 1921 *began study under Princess Seraphine Astafieva, graduate Russian Imperial School, former member Diaghilev's Ballet Russe and first Russian dancer to open ballet school in London. Called 'the miniature Pavlova' in advertisement for performance at Albert Hall under Astafieva's supervision, June* 26, 1923.

1924, *Diaghilev visited Astafieva's studio and engaged her as youngest dancer* (14) *ever to join his company. At Diaghilev's suggestion, name changed, to Alicia Markova. In Diaghilev company, studied with Enrico Cecchetti; has studied since with Nicolas Legat and Vincenzo Celli. Soon took solo parts — Red Riding Hood in Aurora's Wedding and adage and pas de trois in Swan Lake (Act II), Child in Boutique Fantasque, and, later, Bluebird pas de deux in this same ballet.* 1925 *created principal role in The Song of the Nightingale (Balanchine-Stravinsky-Matisse). Also danced leading parts in Cimarosiana (Massine) and The Cat (Balanchine-Sauguet) remaining with company until Diaghilev's death,* 1929.

October 1930 *danced in Dryden play Marriage à la Mode at Lyric Theatre, Hammersmith, London. This same year began to appear as ballerina with Marie Rambert's Ballet Club, where she created roles in ballets by Frederick Ashton, Ninette de Valois and others, and the newly organized Camargo Society. With latter group, created leading parts in Cephalus and Procris (de Valois-Grétry-Chappell),* 1930; *Facade (Ashton-Walton-Armstrong),* 1931; *and Les Rendezvous (Ashton-Auber-Chappell),* 1933.

February 1933 *danced The Nightingale & the Rose at London Coliseum. Made first appearance with Vic-Wells-Ballet (now Sadler's Wells Ballet), February* 1932. *During* 3 *years she was ballerina of this company, created roles in the Valois works, The Haunted Ballroom and The Rake's Progress; full-length versions of Nutcracker, January* 30, 1934, *Swan Lake, November* 20, 1934 *and Giselle were mounted especially for her. First danced Giselle, with Anton Dolin as Albrecht, January* 1, 1934, *at Old Vic Theatre. May* 1935 *danced Bluebird pas de deux with Harold Turner before King George V and Queen Mary at matinée in honor of Marie Tempest, Drury Lane Theatre.*

1935, *with Anton Dolin, established Markova-Dolin Company which, after special season at Sadler's Wells Theatre, became first British ballet company to tour Britain. Prima ballerina this company until* 1938.

Joined Ballet Russe de Monte Carlo, July 1938, *appearing in London, on the continent and in South America. Made first appearance in U. S. with this company, October* 12, 1938 *at Metropolitan Opera House, dancing Giselle with Serge Lifar as Albrecht. In New York and on tour with Ballet Russe de Monte Carlo danced her famous classical roles and parts she created in Rouge et Noir, 7th Symphony, Card Game, Vienna-1814, etc.*

Prima ballerina, Ballet Theatre, for season 1941-44, 1945-46, *dancing in New York and on tour, classical roles and creating parts in Bluebeard, Aleko, Romeo and Juliet, Pas de Quatre. Danced leading role in Scènes de Ballet (Dolin-Stravinsky) in revue 7 Lively Arts, Ziegfeld Theatre, New York,* 1944-45.

November 1945, *Markova-Dolin Company formed again, toured U. S. Rejoined Ballet Theatre to dance title role in Firebird (Bolm-Stravinsky-Chagall),* 1946. 1946-47, *Guest artist, Original Ballet Russe, New York and on tour. Created title role in Camille (Taras-Schubert/Rieti-Beaton).* 1947-49, *Markova-Dolin toured Central America, Mexico, Far East and South Africa.* 1948, *guest ballerina, Sadler's Wells Ballet, Covent Garden, London, dancing Giselle, Swan Lake, The Sleeping Beauty.*

Guest artist, Ballet Russe de Monte Carlo, New York, from October 1948 *to February,* 1949. *Returned to London for performances at Empress Hall,* 1949.

1950, *prima ballerina Festival Ballet, company under direction Anton Dolin, London and on tour in England and France, dancing Giselle, Swan Lake, Nutcracker, Dying Swan, Pas de Quatre, Petrouchka, Les Sylphides, etc. created role in Impressions (Lichine-Bizet).*

Books on Alicia Markova: a monograph, by C. W. Beaumont (1935); *two books of photographs, both by Gordon Anthony* (1935 *and* 1951).

PERFORMING

THE FESTIVAL BALLET, *under the artistic direction of Anton Dolin, will be appearing in London from July* 31 *through Sept.* 6th. *The company has just completed a spring tour. Above, Belinda Wright and John Gilpin, dancing the roles created by Karsavina and Nijinsky, in La Spectre de la Rose.*

SINDA IBERIA *is one of the many colorful performers who will be seen at Jacob's Pillow this summer. Her Spanish dances will be on a program which includes Iva Kitchell and others, during the week of July* 22nd.

MIA SLAVENSKA, FREDERIC FRANKLIN (*below*) *and guest artist Alexandra Danilova will appear with company on July* 19th *at New York's Lewisohn Stadium. Then follows an unusual tour of one week stands at summer theatres throughout New England* (*see page* 10 *for further details*). *During the week of August* 5th *they will dance at Jacob's Pillow.*

Gerda Karstens and Paul Gnatt in La Sylphide, one of the old ballets performed with great conviction by the Danish ballet.

by mary clarke

DANCE Magazine's English correspondent is completely won over by a little-known company with a style and tradition all its own

THE ROYAL DANISH BALLET FESTIVAL

Kirsten Ralov and Borge Ralov in Act 1 of Napoli.

Foreign critics were unanimous in voting Coppelia "the best production of it known in the western world today." Inge Sand as Swanilda and Fredbjorn Bjornsson as Franz.

• The Royal Danish Ballet Festival took place at the Royal Theatre in Copenhagen from May 24th through May 31st and attracted many foreign dance critics. During the greater part of the year the Danish ballet shares the theatre with the opera and drama companies and it is only during the annual festival that ballet can be seen every night of the week. It is thus a unique opportunity for visitors from overseas to see the best of the repertoire in a short space of time and the success of the last three festivals has led the Dances to consider extending it to two weeks in 1953.

The overwhelming impression made on a foreign visitor is the long tradition of ballet in Denmark. It can be traced in an unbroken line from the middle of the eighteenth century and ballets have been handed down virtually unchanged with all their details intact. Nearly all the dancers have been connected with the theatre since their earliest years, appearing as children in such ballets as *Napoli* and completely familiar with the workings of their theatre. Once accepted into this company dancers may remain for life and therefore there are plenty of older people to play "heavy" character parts and this lends a weight and balance that is unknown elsewhere. This long association with the same repertoire results in a complete naturalness and a deep understanding on the part of the dancers, and is the main factor in producing the superb sense of unity which is achieved in all the company's productions. Never have I seen a company in which the individual, however, brilliant, mattered less or where the ballet itself mattered more.

All the critics assembled at this year's festival were

photos by H. J. Mydtskov, Copenhagen

In the finale of Kermesse de Bruges (ballet by Bournonville) one can see the elaborateness of the Danish ballet's staging, the rich, authentic quality of its decor and costumes.

unanimous in voting the *Coppelia* and *Petrouchka* the best productions known in the western world today. *Coppelia* is entirely a character ballet; Only Swanilda wears blocked shoes and her costume is a simple little dress, no stiff and sophisticated tutu. All details of the story are logically developed and at the end, instead of an irrelevant wedding celebration, Swanilda and Frantz emerge from the workshop to join their friends and celebrate their reconciliation in a gay betrothal *pas de deux*. *Petrouchka* was mounted in Copenhagen by Fokine in 1925 and has been preserved with all the variety and detail of characterization that we have despaired of ever seeing again. In addition the company has, in Borge Ralov, a really great Petrouchka.

The rarest gems of the Danish repertoire, however, are the old Bournonville ballets, surviving from the 19th century. This year we saw *Kermesse de Bruges* and the famous *Napoli*. Both of them are large-scale productions, wonderfully staged with miracles of character work and, more surprising, brim-full of magnificent choreography particularly for the men. The settings are realistic in a wonderfully theatrical fashion and both ballets would be a sensation in New York or London where Bournonville ballets are unknown.

There is also a ballet in the repertoire known as *Les Caprices du Cupidon et du Maitre de Ballet*, which has been recently staged by Harald Lander at the Paris Opera. The original version was by Vincenzo Galeotti and was produced in 1786. The ballet is therefore as old as *La Fille Mal Gardee* but it has survived almost intact whereas the versions we now see of *La Fille Mal Gardee* are mostly modern reconstructions. *Cupidon* has a delicious story about a little cupid (played by an enchanting and quite natural child of 8) who watches six couples of different nationalities, ages and temperaments, dancing together. The little cupid blindfolds them all and sends them into the Temple of Love, wondering if they will be able to find their respective partners when blinded. Obviously, everyone emerges with quite the wrong partner and the confusion is hilarious — yet choreographically magnificent. It is difficult to believe it is the oldest ballet in the repertoire; in many respects we have progressed little since Galeotti.

This year the company has added to its repertoire two ballets by outside choreographers — Lichine's *Graduation Ball* and John Taras' *Designs for Six*. They perform both admirably, in fact they give *Graduation Ball* more life than it has ever had and I wish I could do justice in mere words to Gerda Karstens' wonderful portrait of the simpering Headmistress. The modern Danish ballets range from some excellent Lander ballets to some quite embarrassingly bad ones (by Lander and others). There are a couple of slight but charming works by Birger Bartholin (working as guest choreographer) and perhaps an immediate improvement to the modern repertoire could best be made by inviting outside choreographers to create ballets for the company. But fundamentally, of course, they must work out their own ballets in future, for this company is not like any other company and a choreographer from outside would need to work with them for a considerable time to make the most of their capabilities. The dancers do differ in

continued on page 39

the behind-the-scenes story of the New York City Ballet in Europe

DIARY OF A TOUR

through the letters of Ruth Sobotka, member of the New York City Ballet, we learn the reactions and experiences of the company as it strikes a successful trail through Europe.

photos by roy tobias, frank hobi and serge lido

April 18, 1952
Barcelona, Spain

Dear Dance Magazine:

We've arrived, we've opened, and they like us. After leaving New York on Monday, April 7th at 5 p.m. our special B.O.A.C. Stratocruiser made a stop in Shannon, Ireland (because of bad weather) and deposited us in London for a two hour stop. We were fed a very English luncheon and transferred to 2 smaller planes that landed us in Barcelona Tuesday after dark . . . After London we were so overtired, overfed and underexercised that we all fell asleep. I awoke to find we were flying low over the Pyrenees, a savage landscape after which anything would be anticlimactic . . .

Although we each received a huge bouquet of carnations at the airport, and we didn't have to go through customs (because it was Easter Holy Week and the customs inspectors were off duty), we were too tired to care and just fell into bed, where we stayed until noon the next day.

There are nine of us staying at this pension. We have rooms with colored tile floors, cold but beautiful. The windows go all the way to the floor and there is a little balcony off each room . . . It is at least 10 degrees cooler inside the house than out, a fact we appreciated when the weather turned hot yesterday. Everybody says "que calor", but I tell them that New York is "mas caliente", more hot, than Barcelona.

Performances here start at 10 p.m. and matinees at 5 or 6. People stay up until 1 a.m. as a matter of course, and the street of the theatre, Rambla de las Flores, (a wide avenue with a treelined promenade in the middle) is full of people taking strolls or going in search of a "cafe con leche" (coffee with milk) way into the night.

Our clothes, particularly our low-heeled shoes, mark us as Americans, but the way we hurry down the street, carrying little cases with practise clothes, makes it apparent we are not here merely to look at old churches and buy souvenirs . . . It confuses the Spaniards. When you tell them you are with the ballet at the Liceo they immediately tell you how much they like ballet, and almost invariably ask whether you like Spanish dancing . . .

The Spanish dancing we've seen in the past is tame compared to the gypsy entertainers at places like La Macarena, which is a small room with a bar, a few tables, and a stairway up one wall leading to a balcony from which the overflow of customers can watch the dancing. The concentration of these Flamenco dancers is so intense in their short but vehement dances, that within 5 minutes they turn a mixed crowd of Spaniards, self conscious tourists, and apathetic barflies into one homogeneous mass of participants in a kind of ritual. Sometimes one of the onlookers gets so excited that he gets up and dances with one of the gypsy girls. Even these average people seem to have a kind of inborn feeling for rhythms, and a very delicate awareness of what is tasteful, so that they never become unpleasant or ridiculous . . .

April 22, 1952
Still in Barcelona

The Teatro del Liceo, where we are appearing, is, from the audience point of view, one of the most elegant theatres ever seen . . . The audience in the orchestra, the boxes, and the first tier are required by the management to wear full evening dress at all evening performances, a fact that makes every performance seem a festive occasion.

We were at first rather puzzled at the audience behavior. They came very late, talked quite a bit during the ballets, applauded only moderately, didn't yell "bravo" as some of our

Betty Cage, executive secretary of the company, holds her office in her hands during the two-hour stopover in London. Dancer Una Kai at left, Leon Barzin, Jr. in foreground.

Opening night jitters are the same in Barcelona as anywhere else. George Balanchine and Tanaquil Le Clercq in front of the Gran Teatro del Liceo.

American and English audiences do, yet they seem willing to pay a great deal of money to see us. Tickets here are very expensive (as are, to my surprise, tickets to the bullfights—a $5.00 ticket is only moderately good). I was told by many Spanish people that we are a great success, however, and that audiences are unusually quiet. At other ballet performances they have been known to talk so much that the dancers could hardly hear the music . . .

But backstage is entirely different from the front of the house. The dressing rooms are dimly-lit, dank dungeons for the most part, and the stage floor is full of holes, bumps and large cracks between boards. What is even more upsetting to us, who are used to level stages, is that this one has a rather steep rake, that is, it slopes down towards the footlights. For ballet, in which so much depends on delicately adjusted balances, this seems, at first, lethal. But, after practising on the stage by oneself every day, going over sections that might be affeceted by the rake, practising pirouettes and other types of turns, in a few days we were quite comfortable about it . . .

Balanchine has been teaching a daily class in the basement, a dreary windowless hole. According to Dr. Mel Kiddon, the American physician who travels with us, this lack of fresh air in the class room is responsible for the sore throats almost all of us have had. Irene Larsson even had a temperature of 104 the day before opening, and couldn't appear opening night. Balanchine asked Diana Adams to replace her in the part of the friend-of-the-bride in Lilac Garden. Diana had done the part last about 4 years ago with Ballet The-

atre, but after going over it herself and rehearsing briefly with the cast, she danced it beautifully.

From the technician's point of view, backstage of the Liceo is a museum piece. Unlike most American theatres it has no counterweight system. All the lights, drops and other pieces of scenery are hung from ropes in such a way that even sandbags cannot be attached. This makes it very difficult to raise or lower any piece of scenery quickly or smoothly, since it all has to be done by human muscle power.

The switchboard, too, is quaint. We have brought along about half of the lighting equipment we need, and have to rely on the individual theatres for supplying the other half . . . After sending emissaries to Madrid and borrowing from motion picture studios there and in Barcelona, the management can offer us only about a third of what they were to supply. This is not because of negligence, but because lighting as we do it (and especially as Jean Rosenthal does it) is unknown here.

There is also, in the theatre, a huge impressive arrangement of metal pipes attached to wheels that lower lead weights into buckets of salt water, and which thus create an electric contact. I'm told this is known as a saltwater dimmer, and from the inflection of Nan Porcher, our stage manager, I gather it's not very modern. Since the salt-water content of the buckets of water varies, this ingenious invention is of little practical use. So Nan is working with 7 large dimmers, whereas in N. Y. we have 130 smaller ones. Still everyone here is amazed at the use of light in what is to them a completely new way.

So far we have done only Serenade, Lilac Garden, Swan Lake, Four Temperaments and Cakewalk (which the Spanish call Khaki-Ballk). I gather from the volume and quality of the applause, and partly from what Spanish friends tell me, that they like all the ballets. However, during the last performance of A La Francaix there were some hisses. It appears that this kind of joke on the classic ballet is not appreciated, and when the Sylph removes her tutu and appears in a red bathing suit the audience considers it an insult to the kind of classic ballet they know and approve of.

That a classically inclined audience would cheer the Pas de Trois (Balanchine-Minkus) and the pas de quatre of the four little swans in Swan Lake is not surprising, but that they should also respond to Four Temperaments (Balanchine-Hindemith) was unexpected, especially since it is danced without scenery and in practise costumes . . . When I think we are not doing such ballets as The Cage and Illuminations because the Spanish censorship would consider them immoral, I am a little worried about Prodigal Son, which we'll do later this week . . .

Ballerinas Janet Reed and Maria Tallchief were completely enthralled, and faintly disapproving, at the Spanish bullfight.

Tired but enthusiastic, the New York City Ballet arrives in Paris for the first time. Their initial appearances during the week of May 10-15 *made a great stir. They returned again on June* 9th.

Later

. . . The big joke of the Barcelona season was the matter of the 16 Little Men. One day someone (nobody knows exactly who) arrived at rehearsal and told another unidentified member of the company that he had read a U. P. story in the morning paper (El Diario de Barcelona) which said that a Platillo Volante (flying saucer) had crashed in Canada, and that on investigation, the dead bodies of 16 Little Men, 3 feet tall, green in color, and with a complete lack of facial features, had been found therein. By the end of rehearsal the report had gone through the entire company and everyone was asking for more details.

That evening, everyone wrote to mothers, friends, husbands or aunts in America asking for more information. Two weeks later the return mail arrived from the States. The replies ranged from my own mother's stoic "of flying saucers I know nothing", to "What 16 Little Men are you talking about, are you sure you are getting enough rest?" and the almost hysterical "I knew I should have come along to take care of you amongst all those foreigners." So we all had to give up our dreams of Martian invasions and get back to tendu battement at the barre . . . In a country where news is always limited because of censorship, a nice, juicy science fiction news release must be a godsend . . .

May 16
between Dijon and Lausanne
(en route to Florence)

Here we are in a first class coach (couldn't get a pullman), which is fun for a change. Originally we were supposed to go everywhere by plane . . . but we're taking trains instead.

We left Paris at 8 this morning and now, at 1, we are almost at the Swiss border. Mel Kiddon, Simon Sadoff (the pianist) Bea Tompkins and Barbara Milberg are playing bridge on my suitcase, and everyone else is either trying to sleep in some sort of contorted poisition or eating the bread, cheese, wine and salami they bought in Paris for the trip . . . I wish I could tell you more about our week in Paris, but I went into a kind of collapse there, and spent most of my free time trying to get some rest. Partly we were all worn out with the heart-warming enthusiasm of our newly found Spanish friends, who really took us to their hearts and made us know, personally, as well as company-wise, how much they thought of us. Even those of us who didn't like Barcelona appreciated the warmth of its people, and learned even in three short weeks not to be annoyed by its lack of interest in punctuality and efficiency.

Paris seemed crisp and polite, almost overcivilized in comparison. But, combining fatigue with the fact that we were performing every night during the "Masterpieces of the XXth Century" Festival, we got to see very little in Paris. But we'll be back mid-June for two weeks . . .

continued on page 36

In the shade of a Paris café, left to right, DANCE Magazine correspondent Saul Colin, George Balanchine, Nora Kaye, Nicholas Nabokoff (artistic director of the XXth Century Festival), Jerome Robbins and writer, Dugardin.

by lisa lekis

all photos by hamilton wright

From Antigua in the British West Indies comes a dance of ancient tradition — the clown dance. During the time of slavery it was the custom, one day a year, to allow the slaves to dress up and dance as they pleased. In imitation of their masters they took up huge whips, and, using these instruments of coercion and torture as standards, filed through the streets in processions, stopping at intervals to dance. The clown dancers above are accompanied by Antigua's Brute Force Steel Band, which uses instruments made of wash tubs, garbage tins, oil drums and other metal containers.

CHOREOGRAPHY IN THE CARIBBEANS

The director of the first Caribbean Festival of Folk Arts (to be held in San Juan, Puerto Rico, from August 1st through 10th) tells about dance on the islands that lie east, and slightly south of Florida.

• Although I had been working in the field of folk dance, and dance interpretations based on folk themes, for fifteen years, I must admit that, like so many others, I have thought of Caribbean dance as being a wild jumble of rhumba, ruffled shirts and maracas. It is only after spending two years exploring the amazing field of West Indies dance and music that I begin to realize its complexity and variety, as well as its tremendous historical significance.

Katherine Dunham has done excellent research here. She, and many other choreographers have organized and used the material of the dance of the West Indies. However, the dances of those islands have never been, and possibly never will be a matter of step 1, step 2, etc. Almost all dance here is on an improvised basis and represents the reaction of the individual to the stimulation of a certain type of music. To sincerely appreciate it and to realize a little of what it represents, it is necessary to understand something of the history that has made it what it is today.

Although the Caribbean countries make up a relatively small area of the world's surface, they have been conquered, invaded, looted and colonized by representatives of nearly every nation and race in the world. Their entire history up until the present century has been one of revolt, war, rumors of war, fabulous fortunes and incredible poverty. And although now bearing the traces of every nation of Europe, speaking at least a dozen different languages, there is in all the islands the basic element of Africa, the most dominant characteristic of the islands, and the only one they have in common.

For the centuries during which the African was imported as a slave to labor in the cane and coffee plantations of the West Indies, the outnumbered Europeans sought above everything else to maintain their supremacy over the vast numbers of blacks which made up the majority of the population. This meant that constant and determined attempts were made to erase all evidences of cultural patterns brought from Africa. All dancing, all drumming, all singing reminiscent of Africa were banned, not once but many times, and in some places the ban still exists. However, the factor overlooked by the European masters was

that because of their lives of incredible hardship, deprivation and poverty, the Africans clung more steadily to their own traditions. If the drums were taken away, they invented new instruments to express the rhythm in their souls, if they became so-called Christians, they superimposed their own religious customs upon their new beliefs. Their dance and music became a common bond in their misery,—one which allowed them to keep something of their own identity in an unfriendly world.

Following the abolition of slavery in the islands and with the introduction of greater opportunities in education for the blacks, there occurred a decline in the practice of the folkloric patterns, — a direct result of increased political freedom and better economic and educational conditions. Then too, the church, whether Catholic or Protestant, has maintained an unremitting war against the practice of the "heathen ceremonies" which were made up almost entirely of song or dance in some form. The African, always resilient, adopted as his own, and incorporated into his own dance, many of the European elements present in the islands, but has never lost the rhythmic element which has influenced the world's dancing probably more than any other single contribution in pure rhythm.

Up until a very few years ago the folk dance and song were heard only in remote villages—the city Negroes scorning their own heritage as "taking them back to Africa". However, during the past fifteen years there has taken place a most fascinating revival of interest and participation in Caribbean folk lore. The Negro in the West Indies has come to have some appreciation of his contributions to the fields of dance and music, and its retention and elaboration is now tending to become a matter of pride.

Even though it was not very long ago that dance in Haiti, particularly voodoo dance, was frowned upon and even prohibited by the government, today things are changing. The work that talented Jean Léon Destiné began there has led to actual support for dance by the Haitian government. Two fine groups are now working side by side, the National Folklore group and another, called Haiti Chant. Many old and almost forgotten dances are being brought out of obscurity through the activities of these performing organizations. Words are limited to describe the fluidity of motion, the compelling rhythms and the intricacy of steps used by their dancers, even though they are without the usual formal training in dance or choreography.

In Trinidad, the Little Carib Theatre company, directed by Percy Borde, and the group of Geoffrey Holder are both stirring in performance and in their interpretations of rich local folklore. The work being done in Trinidad is unique, and of especial interest. The results go far beyond simple folk dance, and are much closer to modern dance. From the point of view of artistic sophistication, they are by far the most advanced of any dance in the Islands.

The French Islands of Martinique and Guadeloupe are

continued on page 38

Nowhere is the technique of dancing with drums better done than in Haiti. Besides voodoo dancing, of which we have seen good examples in the U.S.A., there are many ancient folk dances. (Katherine Dunham, who has done anthropological studies in Haiti uses a good deal of Haitian material in her programs.) Above, Haiti's Groupe Folklorique, performs a folk dance in "country style.

The Little Carib Group in Trinidad, although it consists of people who work at other jobs all day, is on a very high level. It has its own theatre, and is under the direction of Percy Borde, one of the finest dancers in the West Indies. Subject material is taken mostly from folk themes of Trinidad and Tobago. Members of the group are shown in a rehearsal of a dance based on East Indian Creole folklore (the population of Trinidad is 30% East Indian).

The group of Geoffrey Holder is also very active in Trinidad. Mr. Holder (above, left) is 21, 6 feet, five inches in height. Besides having unusual talent as dancer and choreographer, he is also a musician, designer, photographer and painter. This dance is based on Calypso rhythms.

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by georgie tapps

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We'll do the single time step first. Stand with heels together, toes almost straight ahead (the same position in which you stand in order to do the front tap.) The first two beats are a front and back tap done on the same foot. We'll start with the right foot.

(1) Lift the right foot about four inches from the floor and kick forward, the toe tap hitting the floor as the foot swings forward.

(2) With the same foot, swing back, hitting the toe tap on the floor as the leg swings back (the movement is exactly like a pendulum). You are now standing on the left foot, with the right foot about four inches off the floor and the right knee bent.

(3) The third beat is the hop in the left foot. The right foot remains in the exact position in which the second beat is completed.

(4) The fourth beat is a straight tap on the right foot. In other words, drop the right foot down next to the left putting the weight of the body on it.

(5) The fifth beat is a front tap with the left foot, bringing the left foot forward, and hitting the toe tap as the foot comes forward.

(6) The sixth beat is a straight tap on the left foot, which brings the left foot close to the right (weight on left foot).

(7) And the seventh beat is the same as the sixth, but this time the straight tap is done on the right foot.

This is one half of a time step. In order to complete it we must reverse the seven taps in the following way: a front and then a back tap on the left foot; a hop on the right foot; then a straight tap on the left floor; then the front tap and straight tap on the right foot, and finally the straight tap on the left foot. This is the time step.

It should be practised very slowly by the beginner, and speed should be acquired only as the pupil becomes certain in moving his or her feet. When perfected it should be done, lightly, in two-four tempo. In the meantime, the important thing is to do it evenly, no matter how slowly.

We have some interesting exercises for you next month that will be a lot of fun to do—but in the meantime practise faithfully. In dancing it is of the greatest importance to lay your foundation very very carefully.

Remember not to look at your feet. If you have a room with a mirror, look into the mirror to see what you're doing. Do not look at the floor.

(4) (5) (6) (7)

walter owen

And above all, to be able to get all the benefit from the articles to follow, become thoroughly familiar with the front, back and heel taps (as they are described in the June issue) so that when I use those words you know exactly what I mean and you don't wonder if there is a transfer of weight, how far from the floor your foot should be lifted, etc.

If you have any questions you want answered regarding the time step, in fact about anything concerning tap dancing, just drop me a line c/o DANCE Magazine—I'll be happy to help you. 'Bye now—see you next month.

young dancer section

by permission of Pellegrini and Cudahy, from BALLET IN THE BARN, to be published September, 1952

excerpt from BALLET IN THE BARN

from the chapter entitled STATION B-A-R-N

by regina woody

BALLET IN THE BARN, *by Regina Woody, will be published in September,* 1952. *Like* STUDENT DANCER, *Mrs. Woody's previous dance book, it is the story of Janet, a girl who is growing up with her friends and family at the same time she is finding out about dance.*

This book tells of Janet's earlier experiences when she goes with her family to live on a Cape Cod farm. She strongly resents leaving the New York ballet school where she has been studying, but soon finds there is an excellent ballet teacher on the Cape. Then, when an arts camp becomes a neighbor, Janet has the opportunity to study dance during the summer. At first she is stubborn about her credo, "ballet is best", but she gradually learns to appreciate other kinds of dance, too.

The following excerpt takes place when Janet urges her mother to go to the barn studio to see a performance of Pearl Primus. She intends to join her friends there as soon as her doctor grandfather gets back from his calls.

• Janet stood forlornly in the kitchen doorway and watched the crowds of people hurrying to the barn on the bluff at Vineyard Haven to see Pearl Primus dance.

"How dumb can a person be?" she asked herself angrily. "Imagine actually sending your own mother off to the recital and then being stuck at home yourself, just because your doctor grandfather had not returned for office hours. But he'll be here any minute," she reassured herself. "He said he'd be back for supper."

When the phone rang, Janet gave a little start and rushed for it.

"Hello, there." It was Grandfather. "Your mother home?" Janet said no. "Any calls?" he asked. Janet said yes and read off the messages.

"Very well," he said. "Call Mrs. Driscoll, Janet, and tell her I'm on my way. Stick by the phone, will you, till your mother or your grandmother comes home?"

"Sure," Janet said, "but your s-supper?" She stammered a little.

"It'll keep," he told her. "So long."

"So long," Janet echoed. Half an hour later, Janet had taken two calls, when the kitchen phone, the one connected to the barn and run by dry batteries, gave a sharp series of barks. Janet answered it and on hearing Nita's voice very far away with a background of applause and hollow drum beats suddenly realized she was hearing a little bit of Miss Primus's recital.

"Listen," Nita's voice was that of a conspirator. "This phone is on a long cord. I'm going to put in in my lap. The girls know why and are letting me wiggle right up to Miss Primus's feet. She's going to lecture now. Then we are to see her dance again. Can you hear anything?"

"Quite a lot," Janet said.

"I hope you can hear her," Nita continued. "I shan't be able to ask you if you can or anything, but I'll hold the phone up and pray she talks loud."

"So will I," Janet said. "I'll listen hard, too." She jammed the receiver against her ear and put her finger in the other. The ear phone spat funny sounds at her. Next came a murmur of voices, then the rumble of a drum record.

trations by arline k. thomson

Suddenly she was nearly deafened by an explosion and held the receiver away from her ear, surprised that it had not flown into many pieces.

"Sorry, I dropped it," Nita's voice whispered in ghostly accents. Then came more applause. Almost at once, Janet heard a rich clear voice say,

"I'm going to talk to you again before I dance, for afterwards I shall have no breath left with which to talk until I have rested. There is a great deal about African dancing which I wish I could show and tell you, but our time is very short. Dances which would take six or seven days to do in Africa I will present to you in six or seven minutes."

"The African dancer is a man of gorgeous physique. When he dances, he does not jump from one step to another, instead he seems to elongate himself into each position. In modern dance language, we would say it was a dynamic lift. It is as if his soul grew within him and stretched out his body. His feet are planted on the ground like the roots of trees and he draws nourishment, like them, from the earth."

The phone in the other room rang and Janet rushed to it. She explained that her grandfather would be at the hospital at nine-thirty. "No, sorry. No office hours tonight. There was an emergency." She hung up and hurried back to the kitchen phone.

Miss Primus's voice came through nicely. "In Africa the earth speaks through the dancer to the sky, the air, the sun, the moon and the stars," she said, "and through the dancer these elements return to the earth." Janet heard a spanking sound as if Miss Primus had stamped her bare feet very hard on the floor. "I tell my students to embrace the earth, to caress it with their feet when they dance. I tell them they take strength from it and pass it out to the Universe. They are just links in a chain and they must be gentle. It may interest you to know that when the drums beat strongest, then the earth speaks to the dancer most intimately." The doorbell rang and Janet answered it, explaining that her grandfather was at the hospital. Office hours had been cancelled.

Picking up the receiver, Janet heard Miss Primus say, "African dancing requires tremendous technique, imagination, agility and speed. The drums control the dancer. The dance steps he does look acrobatic but some might even be called balletic, especially the *relevé*, the lift in the torso and the use of the arms. There are no *arabesques* or *fouettes*, however." The last words were blurred.

Then her voice came clear again. "Africa is a great exciting country. All of Africa is not hot. In some parts it is so cold at night that you must sleep in all your clothes. There are people in Africa who are seven feet tall and others not quite three feet high. Most are average, like you or me. Deeply religious, they are a sincere and devout people. As we go to church and pray, they speak to the Great Divine through their dancing. They believe that the heart of the Great Divine is so big it can be divided into many pieces and yet never be all used up."

Janet held the receiver tight to her ear and listened eagerly to every word. She felt let-down when Miss Primus said she would dance, and could hardly believe she was hearing correctly when she heard Nita's voice saying mischievously, "Station B-A-R-N broadcasting on no meters at all." Her voice was a mere thread of sound. Janet shut her eyes to hear better. She even held her breath.

"Miss Primus has pulled off her red silk shawl," Nita said. "She is shiny brown, like a bronze statue in a museum. She moves like a big panther. She jumps as if she were a rubber ball. Oh, Janet, she's doing a terribly exciting sort of dance. She has made her hands into fists and hunched her shoulders. She seems to bounce in the air as if the earth gave her a shove every time she hit it." Here Nita's voice stopped, then came back. "I didn't dare even whisper, it was so quiet," she said. "Now the drums are beating and I could shout and no one would know it. Miss Primus is jumping and stamping and turning and jumping some more. Oh, Jan, she's going up and down so high you'd never believe it unless you saw it. There, it's all over. Can you hear the applause?"

Janet said yes, but she knew Nita wasn't listening for the phone sounded dead. She sighed and smiled. She felt just as if she had been hearing Miss Primus on a good radio program. She hung the receiver up very carefully. Nita was a swell friend to have made it possible. Janet hoped that sometime she could do something equally nice for her . . .

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continued from page 6

Ethel Butler and Group
May 3 — 92nd Street "Y"

The dance, or any art for that matter, is a vicious taskmaster. It will not accept sincerity, earnestness, or any other seemingly noble human trait as counterfeit for originality and self-awareness. For this reason Ethel Butler's concert with group was a dismal failure.

Miss Butler tried very hard in her four ambitious group pieces, but she is hopelessly entangled in the Graham umbilical cord. It is not the kind of entanglement that merely flavors her work or shows occasional hints of her early roots. Instead, there were long segments in each of her dances taken verbatim from Graham technique studies. And throughout there were blatant hints of *Dark Meadow, Frontier, Lamentation, Deaths and Entrances* — but why go on?

It is hard to say whether Miss Butler has enough innate originality to free herself eventually from this tie. After all, it is several years since she has performed in the Graham company, and during this time she has been away from New York.

Her four dances dealt with profound topics decorated with philosophic overtones (in the printed program!). There was a dance of the unfolding of a girl's heart called *Echoes.* It had about twenty-five lines of program description but was inarticulate on stage.

Rent in the Veil was concerned with the three women in Lincoln's life. Little differentiation was made among them, and each seemed involved in a repeated tic-like move

painting of cilly wang by theyre lee-elliott

painting of Margot Fonteyn by theyre lee-elliott

ment that did not develop character or hint at a dramatic structure.

In *The Fourth Event* Miss Butler, as the central figure, depicted the partings and sorrows in a woman's life. It is the kind of dance that requires psychological insight and a genuine awareness of the heroic. Miss Butler played at being heroic, but she resembled a little girl dressed in her mother's clothing.

Miss Butler further hampered herself with a company whose dance training and stage presence should have been confined to a program on the student-demonstration level.

Mara and the Cambodian Ballet
May 14 — 92nd Street "Y"

It's strange how fine dance material can lose its strength and poignancy when shuffled about or differently presented. When Mara and her company first did *Apsara* and *The Leper King* in a concert at the Museum of Natural History about sixteen months ago, both dances, with their pleasing offstage narration, had atmopshere and were at times quite moving. But in subsequent concerts Mara has changed the format and fragmented the narration until both legends have become merely a series of dances loosely tied together by a central theme. This was especially true of *Apsara,* whose charming idea of the celestial origin of all dancers was buried in the shuffling process.

The only new work on the program was *Trance Exorcism,* an evil-eye, witch doctor ritual of Upper Laos. Despite some wonderfully ferocious dancing on the part of Ch'ao-li as the wild-haired witch doctor, the constantly repeated movements necessary to a rite of this kind became tedious rather than cumulatively dramatic. And the group lacked the conviction needed to make these primitive goings-on believable to a theatre audience.

As a whole, Mara's company lacks style. Only her partner, Ch'ao-li, and an exquisite child named Mai-Lan provided the illusion of authenticity. Among the new acquisitions, Andora Hodgin has an incipient sense of style and real physical beauty. But she has yet to tone down the robust athleticism of her modern dance background.

The costuming was, as usual, stunning, but the air of devotion formerly present in Mara's concerts was missing in the group and in Mara's own performing.

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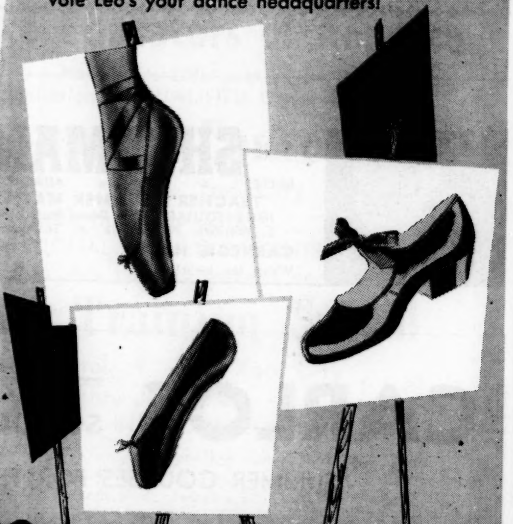

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chicago letter . . .

Ruth Page and **Bentley Stone** are currently on a midwestern tour which includes opening a new theatre in Evansville, Ind. on June 22. A feature of the program is the new Salome and Herod to the Richard Strauss score.

Ballet Guild of Chicago is presenting an art exhibit at Mandel Brothers Gallery for the month of July. A number of noon-hour talks are scheduled with the exhibit. **Martha Woollett** is chairman.

The **Rozak-Roberts Ballet** appeared in a Chicago Park Board festival in the Grant Park Band Shell on May 25th. They danced to the music of two Chicago composers —Krazy Kat by John Alden Carpenter and The Waltz to a suite by Leonard Le-Bow.

The **Chicago Dance Council** closed its year with a Folk Dance Festival at the University of Chicago on May 25. Groups led by **Jose Castro** and **Paul Dunsing** were among the participants. Officers elected to head the Council next season are: Chairman—**Delta Bannister,** Vice-Chairman —**Mary Elizabeth McCoy,** Corresponding Secy.—**Elaine Addis,** Recording Secy.—**Burton Lawrence,** Treas.—**Minnie Cohen.**

Beatrice Stronstorff and her group, with guest dancers from the Chicago Ballet Guild, gave two highly entertaining studio performances on May 26th and 27.

Ballet Russe de Monte Carlo's **Alan Howard** was to be featured dancer in The Fledermaus directed by **David Tihmar** for Music Theatre, our operetta-in-the-round summer theatre. Another principal in the same cast was **Barbara Steele,** slated to dance repertoire at Music Theatre all summer. Tihmar, besides directing, will do a number of roles, including Harry Beaton in Brigadoon, the Leprechaun in Finian's Rainbow and Bill Calhoun in Kiss Me Kate.

Vela Montoya was in town for a few weeks—long enough to appear in one program and in a television show.

On June 6 **John Petri** presented a program of ballets and divertissements that included Chopiniana, the Bluebird pas de deux, Hungaria, Transition and Ballet Assyrian.

Berenice Holmes and her ballet appeared on June 7 in a program that consisted of Arensky Concerto, Unmatched Gloves, Conspiracy and Saint-Saens Concerto. Choreographers were **Miss Holmes, Romola James** and **Jane Burkhalter. Neal Kayan** was musical director.

Ann Barzel

direct from PARIS . . .

The Congress of Cultural Freedom had Paris in a whirlwind of ballet, theatre, opera, concerts, lectures and huge art exhibits from the entire world. The New York City Ballet made a strong impression, and in spite of strong currents and undercurrents of opposition to the athleticism of American dancers, the high cost of tickets, and some left wing general discontent, there has undoubtedly been a strong effect, particularly on young dancers.

Jean Marais, made famous by his acting roles in the plays and films of Jean Cocteau, has entered the ballet field. On May 21st he presented a world premiere in Barcelona, of Dorian Gray (based on the play by Oscar Wilde) which he had written and designed. Every European capital is asking for presentations of this ballet, in which Jean Marais plays the painting and **George Reich,** young American dancer, is Dorian Gray.

Serge Lifar, the most controversial figure in European ballet today, continues his considerable activity at the Paris Opera as head of the Dance Academy, ballet master, choreographer and first dancer. He has just appeared, with much success, in his own choreographic version of Debussy's Apres-Midi d'un Faune, and is at present preparing the premiere of a grand opera ballet, Les Indes Galantes, music by Rameau, directed by Maurice Lehman (general manager of both the Opera and Opera Comique).

Lifar will take an August vacation in Venice, and then, with a small company, will depart for appearances in Japan. He is now working on four new ballets, which are, 1) Cinema, wherein Garbo, Charlie Chaplin, Douglas Fairbanks and Mary Pickford will be pictured; 2) Les Noces Phantastiques, with music by Dalaunoy and settings by Daradness; 3) Sacre d'Automne, ballet by Philippe de Rothschild, music by Darium Milhaud, sets by Dali; and finally, 4) Symphonie Orientale, with music by Olivier Messian.

During July the Opera will give only ballet. There will be four performances each week, a total of 18 for the month. **Tamara Toumanova** and **Margot Fonteyn** are scheduled to appear as guest stars.

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CONNOISSEUR'S CORNER

the story of the gentle little dancer whose virtuosity flashed across the skies of the 20's and whose teaching was a link with Taglioni

LOLA MENZELI:

"LOST GENERATION" BALLERINA

by Natalie Dean

It was a theatre in Milan on a warm May night. The audience rose to its feet and rocked with cries of "Brava!" A rainfall of tiny nosegays of lilies of the valley fell upon the stage, rising to the ankles of the elfin creature who received the homage of the crowd. Bending down, she gathered the blossoms into her arms, while the audience continued its fervent applause. And each night of the engagement thereafter, she tenderly swept the delicate flowers up in her arms, — although she had been told she must tread upon them — that such was tradition, and such her due as a great artist.

The gentle dancer who could not tread on the smallest flower was only four feet, ten inches tall herself. She was Lola Menzeli, and her dancing brought pleasure to many thousands in the variety theatres of the world during the twenties. The pupils to whom she devoted her life after she called a halt to her spectacular dancing career, also remember her with deep appreciation and gratitude, and lament her early death on March 11, 1951.

Lola was born in Vienna in 1898, and was brought to New York by her parents when she was an infant. Her theatrical career began at the age of four at the German Theatre, where she was a child actress for ten years.

LOLA MENZELI, *wearing the heeled toe slipper which she invented for use in her spectacular Spanish numbers.*

At the age of eight she was brought to Madame Elizabetta Menzeli (protegée of Marie Taglioni), who had come to America to create the choreography and dance in the first American performance of Carmen, and who was conducting a ballet school in New York. So promising was the child's talent, so great her application, that Madame Menzeli eventually brought her into her home, and bestowed her own name upon her. In exchange Lola mended, took care of music, and scrubbed the studio floor until her own sweat fell upon it. But nothing was too much in exchange for the opportunity of studying dancing.

And what inspiration the serious child received when Madame reminisced of Taglioni! Humming snatches of melodies, the great teacher recreated with gestures of her hands the unbelievable manner in which Taglioni performed a series of grand pas de chat, flying through the air like thistledown, and alighting so that there seemed to be no weight to her body.

Schooled in an iron tradition, Madame Menzeli was an austere preceptress, permitting no deviation from the endless drive toward excellence. She was sparing with compliments and sharp in her criticisms. Often Lola was rewarded for a false movement with the impact of Madam's heavy cane. For endless hours teacher and student worked to attain precision, lightness, speed, elevation, balance — perfecting the phenomenally strong technique which later was to bring Lola Menzeli much acclaim.

But despite the perfection of technique in the classic tradition which she achieved, she was one of the generation for whom there was no place in classic ballet. Writing of this dilemna, she said, "I was in a quandary as to where to fit my particular type of art. At that time ballet companies were non-existent in America except for those of Diaghilev and Pavlova, which were brought intact from Russia and England, and the Metropolitan Opera House under Gatti Cazzaza employed only native Italian soloists. And I was too short

ELIZABETTA MENZELI *aloft with student Brock Pemberton to her left and a class, at the front of which is the miniature Lola.*

for even the corps de ballet."

The variety stage provided Lola Menzeli with her answer. "Although my technique was of purely classic style, it could, with certain exaggerations, appeal to a public unused to ballet. The tempo of the numbers had to be accelerated, tours de force accentuated. A vaudeville turn had only about fifteen minutes in which to display the full gamut of the dance, which generally was spread over several complete evenings of ballet. Each dance had to have its own particular 'punch'."

With a vaudeville dance headliner as her partner, Lola toured for several years up and down and across the United States and Canada, over the Orpheum and Keith Circuits. These were the golden years of vaudeville. Here are Lola Menzeli's own words, which capture the essence of the variety theatre: "I learned to live with my fellow artist, good or bad; learned of gaiety, loyalty, temper, sympathy, family fidelity, lovers' quarrels. An amazing institution was vaudeville, for it was comprised of a true cross cut of life — from the very highest form of art, music, literature, drama, dance — to lighter comedy, slapstick, clowns, jugglers, acrobats, animal acts, and composed of people with equally varied temperaments, ambitions and ideals."

Then, one day, between tours, Lola met and married Senia Solomonoff, a dancer who had come to this country with the Russian ballet in 1914. Senia was the perfect dance partner, the perfect impresario. Telling of her husband's devotion, Lola wrote "My rise to fame had more or less of a fairy tale quality. With Senia's ingenious ways of presenting my talents, his likeable qualities, his affabilty with the theatre and press alike, a velvet carpet was laid for me to tread upon."

The first great success came in Australia. They reached Sydney in December, 1922 and remained there for six months. Lola captivated the public, and the press was hard put to find sufficient superlatives. "Not since Adeline Genee has the Australian audience witnessed such flawless technique," one critic wrote.

Next there was a tour of the U. S. and of Canada, and then the tours of Europe and the fantastic successes. Lola wrote, "Our first really big burst of fame came in Paris, where a surprised press went all out with enthusiasm. The first audience almost deafened us with cries of "Bis! Bis!" accompanied with foot stamping and other demonstrations of approval. I was completely overcome with emotion. After several encores we retired to the dressing room, still followed by thunderous applause . . . One critic spoke truly of me when he wrote, 'She was like the author of Childe Harrolde (Lord Byron) who awoke next day to find himself famous'. How true for me! From then on it was smooth sailing, as if in a dream."

In London, P. J. S. Richardson, editor of The Dancing Times, wrote, "Phenomenally brilliant . . . a mistress of technique." The success continued at high pitch throughout England, in Cannes, Nice, Marseilles, Turin, Genoa, Berlin, Hamburg, South America and the United States, and then back again in Europe.

Her name appeared in lights taller than she, and great posters plastered the cities where she appeared. The great of that legendary era became the friends of Lola and Senia. Argentina, Sascha Guitry, The Dolly Sisters, Nazimova, Yvonne Printemps, all passed through the triumphant procession of Lola's life. But withal there was little time spent upon social frivolities. The imposing presence of Elizabetta Menzeli was always with Lola. She wrote, "I regret I did not attend certain of the great functions, but my dancing required constant practice, and I was afraid that too much praise and adulation with too little discipline was not good."

Royalty as well as the lowly fell under Lola's spell. In Milan Crown Prince Umberto and his entourage attended all her performances. One evening Umberto placed his silken

continued on page 32

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menzeli . . .

handkerchief on the stage so that the imprint of her toe marks would remain. Lola signed the handkerchief, and Umberto had the souvenir framed.

Crown Prince Frederich of Germany too was a devotèe of Lola's art and attended her performances at the Winter Garden in Berlin. His was the charming gesture of always sending American Beauties.

Ten successful years had passed, and one day in London came the opportunity which Lola had dreamed of, but never expected. "After a performance at the Coliseum," she wrote, "a representative of Anton Dolin came to see me and asked whether I would care to join Mr. Dolin's newly formed company. Here, at last, was a chance to be with a ballet company, to be part of the great ballets, perhaps even Giselle. But in spite of the images aroused by the request, I refused. For in a few short months I would have to set sail for home so that there could be no question as to the American citizenship of our child."

After the birth of her daughter (now successfully making her way on Broadway as Marya Saunders), Lola made the descision to retire from the stage, and began a new facet of her life. The ensuing years showed that her gifts as a teacher were as rare as those as a performer. From Taglioni to Elizabetta Menzeli to Lola Menzeli to her pupils, — in the inexorable tradition of ballet!

The textbook she wrote, "From Teacher to Student", is marked by the warmly sympathetic attitude which characterized her personal contact with her pupils. At the time of her painful death from cancer she was half-way through a second text-book.

As a performer, a teacher and as a human being Lola Menzeli gave unsparingly of her gifts, and when the final curtain went down on her last year, one can imagine Elizabetta Menzeli standing in the wings, saying softly, "Well done, my little Lola!"

ARGENTINA, *the great Spanish dancer, befriended Lola and Senia. This picture, taken in* 1926, *shows Senia in natty striped pants attire, Lola in the cloche of the twenties, and Argentina looking like a current fashion plate.*

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MEXICO CITY NOTES . . .

Current enthusiasm of dance lovers in Mexico —and of a good many who are not normally interested in dancing—is a fiery flamenco dancer from Spain, **Lola Flores.** For the past month she has been dancing and singing, but especially dancing, with her own flamenco troupe at the Iris, Mexico's best three-a-day variety house. Lola has grace and charm, as do most Spanish women; she does full justice to the stirring flamenco songs—but so do many others; she is an excellent dancer, perhaps not quite so good as Carmen Amaya, certainly not so good as was the immortal Argentinita. But, she has an inner fire that seems to serve as a catalyst to these not unusual qualities, and makes Lola Flores something very special in the way of Spanish dancers.

There was a ripple of curiosity about her due to advance publicity about her contract and the fabulous sum she was to be paid — the highest paid to any dancer who has ever come to Latin America, or perhaps anywhere else. After she opened at the Iris a month ago, the curiosity changed to enthusiastic excitement, for unexpectedly she lived up to the advance notices. Whatever the fabulous salary is, she seems to be earning it. After her engagement here she will tour other Latin American countries, and sometime in the fall is due in New York. She is well worth seeing, especially if you like flamenco, as most people do.

At the close of the spring season of our **National Academy of Ballet,** Director Miguel Covarrubias announced that arrangements have been for two seasons a year, of a month to six weeks each. The spring season was a satisfying success artistically, and it drew reasonably good houses for a full month. A good deal of new talent is developing, so the decision to offer both spring and fall seasons seems justified.

Never can tell! The Mexican-American Institute of Cultural Relations has for some time been having one evening a week of square dancing, that has proved so popular that people are always turned away for lack of space. Classes in square dancing have sprung up, and the Institute's latest contribution to the craze is a class for children. It is not at all likely to supplant the rhumba, but it just goes t show something—difficult to say what.

Patricia Fent Ross

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No. 3 STUDIO

Preparation for next season Evaluation of the last

• Dance schools like any other business must be based on a firm, well organized foundation. This does not mean that the methods employed need be complicated. As a matter of fact the simpler, the better. It is possible to be so wrapped up in the daily routine that one cannot see the business as a whole.

Analyzing the past season is one way of starting an evaluation of your business. It is well at this time of the year to take inventory, to evaluate the past in order that you may better plan the future: to think in terms of the fall season.

Certainly profit and loss is an important factor. If there has been profit it is possible to make more with less effort. Where and how can improvements be made in the general set-up? If there has been loss, it is not always a disastrous sign. For the newly established school or studio, initial loss the first year is to be expected, but it is most important to determine the source. It may help to check the following outline of what to look for . . .

I. Organization
   - A. Classes
   - B. Salaries
   - C. Rental
   - D. Record keeping

II. Promotion and Advertising
   - A. Paid
   - B. Public Relations
   - C. Students

I. Organization:

In this category, we might consider such things as proper use of time and space in reference to classes. Are class hours best suited to the needs of your students? Are the age groups compatible? Are the levels of development as near to perfect as possible? Do your teachers enjoy teaching? Are they interested in your particular conception of classes? It is well to know their resistances if any. This does not necessarily mean that you have to change your basic principles. But it may help you to clarify your own ideas and sell them to your teachers. Are your students getting real value for their money? Do the individual classes pay for themselves? Here, too, it is important to decide whether or not the over-all picture allows you to carry an unprofitable class (moneywise) for prestige purposes. On the other hand, have you leaned too far the other way in reference to the above suggestions?

Salaries should be checked. If you do most of the teaching, do you possibly find yourself overlooking other aspects of your business? It may be that adding a teacher to your staff may give you the time and opportunity to

MANAGEMENT:

by toni holmstock

develop the classes you have, and also give you the time to take care of necessary basic organization, or public relations. If you have a salaried staff of one or more, are you getting the most for your money? It is sometimes a near-sighted view to employ so-so help at low salary, rather than good, competent people. It is usually true that you get what you pay for. A so-called "bargain" may be costly in the long **run.**

The physical aspects of the school or studio are also important in evaluating your business. Are you in the right location? Is it worth while to use your space for other purposes, such as rental during hours when you are not conducting classes or rehearsals of your own? Possibly taking more space may be advisable.

Records and bookkeeping are essential in running a business and can give you a good picture of what your assets and losses are. Most schools have a system set up for them by an accountant. It is wise for the individual studio to have some sort of a check-up by an accountant a few times during the year. There are many such services, not costly and which can be of inestimable value.

Some individual studios run on a flat rate per lesson basis. Many schools carry a 1) series of classes for a set rate, 2) a certain number of lessons for a set rate, 3) a complete course of study for a set sum, or 4) a monthly rate for a number of lessons per week. Whichever system is used, it is advisable to have a record of classes or individual lessons taken and to give the student a record, which can be checked easily with the office record if necessary. The records and bookkeeping should be as simple as possible. This subject will be covered in a later issue, as well as the following one.

II. Promotion and Advertising:

At this time it is well to consider what has been done along these lines. It is necessary to keep tract of sources and see which pay off and which do not in both paid and unpaid advertising and promotion. At times there are expenditures in promotion which are of prestige value only and yet are important to good business.

One of the most significant items in promotion is, of course, good public relations. This runs the gamut from big promotion deals to the every day attitudes towards the student. It may involve some deviation from set rules. Although the customer is not always right, it is sometimes worthwhile to give way. It is not necessary to become involved with the personnel in these relationships, but it is vitally important that the student realize that the organizational attitude is one of interest in the individual from the dance point of view, and not just from a money angle.

Flexibility may be profitable and is sometimes very desirable, but there is one place where it may not be tolerated. That is in the bookkeeping and record system. Once this consistently, unless it is found imperfect, and has been set up it must be followed through then the whole system should be changed.

The dance student is known to be a fairly transient customer. This is particularly true of the larger town or city where there is competition. In many cases it is justified — students want and should have the advantage of different teachers and, varied approaches. In the long run it evens out, each school gets its share. But there is much "shopping around" that could be avoided.

To know the needs and abilities of the student or prospective student, to tactfully steer him or her into the proper course of training, becomes of vital importance in establishing and keeping not only a good working relationship, but in keeping a satisfied customer coming back for more. In other words — getting a student to enroll is one thing, keeping him is another.

To evaluate this part of the program it is well to look at the score, not only of how many new students came in the past season, but how many old ones left, how much of a turnover was sustained? Has enough been done to keep the student interested and satisfied? Is there flexibility in allowing students to make up classes without considerable loss to the organization? Has the student's progress or lack of progress been evaluated and discussed with him and/or his parents?

In these days, when the honest, sincere teacher is torn between giving good basic training and preparing students within a few years to become professionals, it becomes a ticklish business to run a school or private studio. Any cultural venture which has to incorporate business methods and attitudes has a two fold job and innumerable headaches. But like everything else, there is always a way if the approach is a realistic one. Dancing is not just a fad to the American public, it is fast becoming a cultural necessity.

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n. y. c. ballet on tour . . .

continued from page 17

Frank Hobi, sipping wine from a slender crystal glass, is probably thinking of the Vespa-scooter he had just acquired (George Balanchine is also a happy owner of one). Nicolas Magallanes enjoys a party in Florence in a dreamy kind of way.

May 26, 1952
Florence, Italy

Dear D. M.,

We're a big success here too. This is a beautiful city and we've all been trying to explore as much of it as possible. We have a lovely, easy schedule here, only 8 performances in 2 weeks, which means a free day every other day, and it feels like a real vacation.

The Teatro Communale, where we are appearing, is wonderfully designed from the backstage point of view and we're enjoying it. The huge stage has only the slightest rake (by this time we're so used to rakes we don't even notice this one) and the most marvelously smooth floor. It's not hard and slippery (like the Theatre des Champs Elysees) and hasn't the cracks, crevices, holes, metal studs and other booby traps we had in Barcelona and at the Paris Opera.

The dressing rooms are large and airy and have nice mirrors. There are showers, a sundeck, a huge rehearsal hall with lots of light and air in which it is a joy to take morning class. And, there is a backstage bar.

The bar is open from 8 in the morning until after the show and you can have your morning coffee, or wine and pastry during a long intermission . . . You get to know the entire staff of the theatre at the bar if you go there, as I do, around 9 or 10 in the morning for coffee before class. You talk to the stagehands, the doorman, the musicians, and you suddenly feel very happy to be working in such a nice place, with such nice people, doing good things.

I am told by Lorenzo, a stagehand (who is 26 years old and has worked at the Teatro Communale for over 12 of them), that the old theatre was much smaller. After it was bombed out during the war they built this wonderful new one on the same site. All these things, plus the climate, and the fact that everything is very cheap and the food good, has made the company very healthy again. We are even beginning to lose the chronic coughs a lot of us developed in the dungeons of the Teatro Liceo and the polar temperatures of the Champs Elysees.

On nights off we're able to attend other events of the Maggio Musicale. I've been to several Rossini operas, and most of us have been to the Festa of Savonarola, where they light up the Palazzo Veccio with thousands of candles and put on Renaissance costumes to go through a symbolic pageant to commemorate the burning of the heretic monk who is now considered a hero.

Last Friday the entire company was invited for lunch at the villa of Mr. and Mrs. Spellman, an American couple who have been friends of our company since Ballet Society days. They have a beautiful old villa here . . . with a little farm attached where they make wine and olive oil and grow some of their food. It was a sunny day and we had lunch in the garden, swam in the pool, and talked, surrounded by the greyish olive trees and the lemon trees whose blossoms have a most wonderful smell.

In the evening we were invited by the press to a garden party at the Palazzo Serristori. What looked like the haut monde of Florence was there in force . . . Nora Kaye told me afterwards that the hostess, a little old lady, came up to her and asked her very sweetly if she would care to see a praying mantis. "I keep them as pets, you know." She said, "and it is really amazing how much you are like them".

Wherever we have played it, Nora has gotten a personal ovation for The Cage. The big success of the European tour seems to be Pied Piper, at least on the lighter side. I suppose everyone here thinks that it's "real American", just as they thought Jones Beach was during our London season in '50. I am sure they'd be horrified to find out that many of us had to carefully learn how to Charleston when we first did the ballet . . . I guess they can't imagine an American who doesn't know how to jitterbug.

. . . We'll be in Paris (Theatre des Champs Elysees) until the end of June, then London (Covent Garden). There are rumors that we may go to Berlin after Scotland.

My best to you all,
Ruth Sobotka

Trudy Goth, DANCE Magazine's correspondent in Italy was hostess to the ballet at her lovely 12th century villa in Florence. Above, Hugh Laing, Diana Adams, Maria Tallchief, Jerome Robbins and Janet Reed.

LONDON DATELINES . . .

The Royal Opera House, Covent Garden, announces that **Frederick Ashton** will, in future, work as Associate Director with Ninette de Valois, the Director of the Sadler's Wells Ballet. Mr. Ashton has previously been described as Principal Choreographer of the company.

Sadler's Wells finish their summer season on July 5th but most dancers will stay in London to see the opening of the New York City Ballet at Covent Garden on July 7th. This company returns to Covent Garden at the end of August and after a short season will go on a provincial tour and then play a brief visit to Berlin, under British Council auspices.

Alicia Markova is to dance with the Sadler's Wells Ballet at Covent Garden for about three months of each year in future . . . **Nadia Nerina** and **Alexis Rassine** flew to their native South Africa on June 1st for a holiday and also to lead the national ballet there in a production of Swan Lake . . . **Margot Fonteyn** is godmother to **Solveig**, daughter of **Gera Larsen** and **Harold Turner** . . . **Svetlana Beriosova** will be promoted from the Theatre Ballet to leading roles at Covent Garden in the autumn.

Since their return from America the Theatre Ballet has also suffered many losses among the boys. **Michael Hogan** has joined Festival Ballet, **Peter Wright** and **Robert Lunnon** have left, **David Blair** has been called up for military service.

Anton Dolin's **Festival Ballet** will give a six-weeks season at the Royal Festival Hall from July 31st to September 6th. The hall will be extensively adapted for the season. A false proscenium is being erected complete with front tabs and full stage equipment so that full decor and lighting can be used. The prescenium opening will be larger than that of any London theatre and the stage area will be 1,620 square feet. The company will give their usual repertoire and leading dancers will be **Dolin** (artistic director), **Nathalie Krassovska, Sonia Arova, Belinda Wright, John Gilpin and Oleg Briansky.** Guest artists may also appear during the season (see picture on page 13).

Mary Clarke

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carib choreography . . .

continued from page 19

known for the Benguine (which, incidentally, has no connection with the song called Begin the Beguine, which is not in beguine rhythm at all). Folk groups here, neglected for years, have now begun to emerge.

Surinam, or Dutch Guiana, is a treasure house of material for anyone willing to look for dance forms under difficult conditions. The Bush Negroes of Surinam are descendants of escaped slaves who fled into the impenetrable "bush" of the Guianas and managed to maintain a precarious existence there for hundreds of years. They live now almost exactly as they did in their original African homelands, retaining their dances, music and religions. Many of the Bush Negroes live two or three weeks journey by canoe from Paramaribo, the nearest town of any size, but they can be reached, and the tribal dances of the Africa of 300 years ago can be seen there.

Also from Surinam are the last of the fierce Carib Indians who once ruled all of the Caribbean Islands, and who gave their name to the area. Now nearly extinct, their last descen dants do tribal dances which have their roots in antiquity. In Surinam there has been no attempt made to retain or record the dance and music still extant there. As civilization presses back into the jungles they will probably disappear unless something is done.

The last fifty years in Puerto Rico have almost obliterated the many dances native to this island. However, there are some aged people who still remember the old dances, which were based largely on the influence of the Spanish. Since the slaves were never taken into the mountainous interior during colonial days, the Jibaro dances that came from the mountains are very untypical in that they are almost entirely devoid of the African rhythmic qualities so characteristic of other West Indian dances. And even in less pure form, the mountain dances of Puerto Rico still retain many evidences of Spanish heritage. Musically it is also clear, for instead of drums, stringed instruments are played, especially guitars, cuatros and the Puerto Rican guiro (a gourd which is scraped instead of shaken).

As director of the Caribbean Festival I have had the opportunity to sample the finest dance available in the West Indies. I have found the variety of styles unlimited, and the dancers some of the best in the world.

The groups are being brought together for the Festival not only to show other countries what is being done here, but to give the people of the islands the opportunity to see and know each other's work. An interchange of ideas helps clarify an awareness of cultural differences and similarities, and may possibly continue to stimulate the expression of a people to whom dance is a very vital, and subtle means of expression.

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danish royal ballet . . .

continued from page 15

style from those with whom we are familiar in England and America.

The "Bournonville school", in its unadulterated form, tends to produce great strength, wonderful jumps and strong beats, but rather stiff shoulders and arms. This has been modified over the years, mainly by the former ballet master Lander, and over the past season Vera Volkova has been in charge of the teaching and has already done much to impart the finer points of the Russian school, particularly as affecting the dancers' backs and arms. These "improvements" from outside will extend the range of the company and fit them better for any Russian classics they may wish to dance. But, the great and unrivalled assets of the Danish ballet — its strong and continuing tradition, its theatre with workshops and school attached, its fine orchestra and excellent company of dancers — are in themselves so important and magnificent that even in suggesting variations and importations from outside, one trembles lest the change should become too great and the unique quality of the company be destroyed.

Copenhagen at festival time is an enchanted city; gay and convivial, with the fairy lights of Tivoli brightening the evening and the early dawn at 3 a.m. lending a rosy light as the visitor walks home after the nightly party. I can think of no more wonderful spring holiday for anyone interested in ballet or dancing than to be here. Certainly there is no ballet quite like the Royal Danish Ballet anywhere else in the world.

•

A closeup reveals the pungent characterizations of Gerda Karstens and Svend Erik Jensen in Kermesse de Bruges.

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NEWS of DANCE and DANCERS

continued from page 5

Broadway . . . **Herb Ross** will be choreographing at Camp Tamiment, in the Poconos during the summer season.

•

Festival in the ruhr . . .

The second German Dance Congress since the war will take place from July 12th through 15th in Recklinghausen, as part of the Ruhr Festival being held there. Lections, demonstrations, symposiums, workshops and concerts **Mary Wigman, Rudolpf von Laban, Rosalie Chladek, Mr. and Mrs. Harald Lander, Kurt Jooss, Albrecht Knust, Olga Brandt-Knack** and **Fritz Heerwagen.** Among the new works to be performed will be Kurt Jooss' Journey into the Fog.

•

For the Folk . . .

Plenty of good folk dancing scheduled for this summer. Among the camps devoted to this lively form of recreation are **Al Brundage's Square and Folk Dance Camp,** July 9-13 at Arnold College in Milford, Connecticut. For brochure write to Al Brundage, Country Barn. Stepney, Connecticut . . . **Pinewoods,** the Country Dance Society's camp at Long Pond, Buzzards Bay, Massachusetts, has three sessions — August 10 through 24 for beginners and advanced — August 24-31 for leaders and callers — August 29-September 1 for all. Country Dance Society, 31 Union Square W. New York 3 will send you information . . . **New England Square and Folk Dance Camp** is on Half Moon Lake at Peterborough, New Hampshire, August 25-September 1, and the person to contact for information is John W. Kessler, Director, Adult Program Department, Huntington Avenue Branch, Boston Y.M.C.A., 316 Huntington Avenue, Boston 15.

Regular all-year projects that continue over the summer are **Michael and Marv Ann Herman's Folk Dance House,** 108 West 16 Street, New York — Tuesday through Saturday nights and **Al Brundage's Country Barn** at Stepney, Connecticut — Saturday nights.

■

Studio Notes . . .

Martha Graham has moved her school up to 316 East 63rd St. . . . **Eleanor King** in Seattle, **Pearl Primus** in New York, and the **San Francisco Ballet School** are among the many who are offering extensive 1952 summer courses . . . **Muriel Stuart,** of the School of American Ballet, goes to the Cornish School in Seattle for the month of July.

The Current Scene . . .

A half-hour TV show, called Children's Ballet Theater, made its debut June 21 at noon over NBCTV. The ballet told a complete fairy tale, and the dancers were students of the School of American Ballet, the New York High School of Performing Arts, and of **Iris Merrick,** director of the show . . . more to come.

Mme. Felia Doubrowska, distinguished Russian ballerina and teacher will teach ballet in Maine this summer at the Bar Harbor Summer Dance School. At the same school **Pola Nirenska** will be in charge of modern and percussion, and **Prof. Kurt Suelger** of Wabash College of music appreciation. The season opens July 7th and ends August 31st. — junior students are accepted only from July 7th through August 3rd. **Angiola Sartorio** is director.

Leila Kantro, formerly of the Metropolitan Opera Ballet has just taken over the Colony School in Great Neck, L. I. . . . **Nicholas Tsoukalas** was the choreographer for the Detroit Jewish Folk Chorus Annual Concert on May 18th . . . In accordance with the wishes of her late husband, Oscar Duryea, **Mildred Durvea** will continue with all activities of the Duryea School.

NADAA announces a new chapter in Minneapolis . . . The fall meeting of the **National Council of Dance Teacher Organizations** (the only organization of teachers' organizations which now exists in this country) will take place in Boston and among, other things, will study the idea of pooling and unifying of the examinations of the member organizations of the Council.

•

Summer Theatre Activities . . .

To add to the numerous tidbits of information about individual dancers scattered about in Paul Myer's Dancing Straw Hat article in this issue, we offer the following; **Pearl Lang** will be doing the dancing lead in Carousel in Kansas City, will appear in St. Louis, and in Finnian's Rainbow in Montreal; **Valantina Oumansky** will be doing the same in Carousel in Pittsburgh and in St. Louis. **James Nygren** (who has been doing choreography for TV's Stop the Music, Ken Murray, and other shows) is choreographer for Michael Todd's Jones Beach Strauss extravaganza.

■

more news . . .

Fred Danieli, director of the American Ballet Academy in Newark and Orange, N. J. directed the dances for the Paper Mill Playhouse production of Where's Charley?, which opened there on May 26th. **Bill Callahan,** who is leaving Top Banana to be the male lead in the package revival of On Your Toes for the rustic circuit, is being replaced on Broadway by **Jimmy Coy** . . . **Claire Weight,** head of the dance department at Bard College, becomes dance director for the Camden Hills Theatre at Camden, Me. this summer

SYDNEY AND MARY THOMPSON *were New York visitors this June. They are the young couple who are responsible for the great English revival of "old-time" dancing. The photograph below was taken at the eighth annual "old-time" ball which they arranged in London. It was held at Empress Hall this winter. Over 4,000 people are seen dancing here, another 3,000 were turned away. The Thompsons and their orchestra have visited and organized balls in almost every town in England. Decca Records is arranging to have the music of their quadrilles, schottisches and waltz cotillions distributed in this country.*

. . . **Helen Wood,** who left Pal Joey on June 7th, and appeared at the Roxy for two weeks, is now headed for Hollywood, where she's on contract to 20th Century Fox — two pictures on immediate schedule for her.

Washington D. C.'s annual ballet scholarship award is being shared this year because the judges' scores resulted in a tie between 15 year old **Nancy Baldwin,** student of the Washington School of the Ballet, and 17 year-old **Sally Edwards** of the Marion D. Venable Ballet School. Please note that the winners of the award both last year and the year before, have become members of Ballet Theatre — they are **Liane Plane** and **Christine Mayer** . . .

Miriam Marmein's Summer Dance Theatre at Manomet, Mass. opens July 1st and extends until the beginning of September.

•

School News . . .

Although we had planned to have several pages of recital pictures in this issue, most schools seem to have been late in getting pictures off to us, and you'll therefore have to wait until August to see what the recital scene looks like this year. For the moment we can mention a handful of the multitudinous recitals which have been taking place during the past weeks: In Toledo the **Marie Bollinger Vogt Ballet Work Shop** gave its annual recital on June 1st, featuring The Birds (Respighi) and The Comedians (Kabalevsky) as well as a performance of Enesco's Roumanian Rhapsody #1 . . . the **Lillafrances Viles Studio** in Hyde Park, Mass. gave a May 19th Petit Carnival, Miss Viles' thirty-first! . . . in Brooklyn **Blanche Borland** presented Aladdin and the Wonderful Lamp with her students, on the 7th of June . . . the pupils of **Nathalie Branitzka Ballet School** in N. Y. did very well by themselves in a program culled from the excellent memory of their Russian ballerina instructress, and presented a performance which included the 1st act of Coppelia, Carnaval, and the Persian Dances from Khovantchina.

•

At Colleges . . .

Bennington College made news on June 13th and 14th by presenting Doris Humphrey's The Shakers, reconstructed from a score noted by the Dance Notation Bureau. The score was read by **Helen Priest Rogers** and the dance directed by **William Bales** . . . on the 12th, 13th and 14th of the same month the **Bard College Dance Group** gave its annual dance concert.

•

Summer College Activities . . .

Eileen Poston, dance director of Indianapolis' Jordan College, will have a special summer course by **Peggy Dorsey,** English dancer, who will introduce the methods and syllabi of the Royal Academy of Dancing . . . **Gertrude Lippincott,** who has made many college concert appearances this year, was commissioned to choreograph and dance the part of the Princess in the Stravinsky opera L'Histoire d'un Soldat, which was presented at the University of Minnesota on June 6 and 7th . . . the **Jean Erdman Co.** is premiering a new group work at the University of Colorado, where they have taken up their duties as artists-in-residence once again this year . . . **Mills College** includes folk, Latin American and folk dancing in its summer dance curriculum . . . **Connecticut College School of the Dance** offers a choreographers' course for advanced students again this summer, with Doris Humphrey and Louis Horst in charge. **Fordham University** offers a six weeks Summer Institute of Communications Arts.

•

events in san francisco . . .

Sergei Temoff presented his dancers at Girls' High School Auditorium May 18 in a program consisting of a four act ballet, Puss In Boots, a shorter ballet, Romantic Dances and several divertissements. The performers included **Carlyn Parks,** who danced the part of Puss, **Joan Curtaz, Frances Tatarian,** and Mr. Temoff himself. The choreography was by Mr. Temoff and the costumes were designed and executed by his wife; there were nearly a hundred costumes and they were beautiful.

Madelynne Greene and her Festival Workshop, favorites of San Francisco, appeared at the Marines Memorial Theater May 24. Their dances of many lands, from Slavic countries, through Spain and Italy, to South America, were authentically and colorfully costumed. Madelynne Greene's solos were high points of the show.

The dance department of Mills College begins its Summer Session June 23rd. Under the chairmanship of **Henry "Buzz" Glass,** the instruction staff includes **Irene Marie Weed,** social dancing; **O. Quitzow,** modern dance; and **Leah Marie Boehm,** Latin American folk dancing.

The Dance Masters of California will hold its 31st Annual Convention June 30th through July 4th. The instructors will include **Nico Charisse** and **Guillermo del Oro,** who will be in charge of ballet and character; **Demy Hicks,** childrens work; **Bill Cassidy,** acrobatic; **Gerald Girard,** exhibition ballroom; **L. Rine,** ballroom, and **Mary Jane Hill,** tap and production.

Lew Serbin of Dance Art, San Francisco's outstanding theatrical supply shop, gave a birthday party for dancer **Jet Blanca,** which was attended by most of this city's show people.

June Wilson Cahn

from hollywood . . .

Perry's Theatre Studio is really buzzing these days what with **Carmalita Maracci's** plans for a gala concert to be presented at the Philharmonica Auditorium on November 22nd. Miss Maracci is also scheduled to choreograph a new work for Ballet Theatre entitled, Spanish Wake. Then Europe, and more concerts come Fall.

The **Ballet Russe de Monte Carlo,** will be the first attraction to appear in the summer series scheduled for the Griffith Park Amphitheatre. The Greek Theatre was recently taken over from the city o. L. A. on a long term lease, by produce. **James A. Doolittle.**

Ruth St. Denis will present a series of Poetic Biographies on June 8, 15, 22nd and 29th in Hollywood. After each presentation Miss Ruth will do at least two improvisations followed by her famous Nautch dances . . . On November 10th she will appea. in a joint recital with **Ted Shawn** and the Jacobs Pillow Festival Company in Chicago.

Eugene Loring, director of The American School of Dance and students of the school will do a June repeat of their full-length demonstration based upon the development of a dancer incorporating the techniques of ballet, free-style, jazz, tap and British Ethnic. Particularly impressive are those sections devoted to interpretation and student choreography.

Samuel Goldwyn's $4,000,000.00 technicolor spectacles, Hans Christian Anderson, has been completed after six monhs of preparation and filming, now that **Jeanmaire** and **Roland Petit** are finished with The Little Mermaid ballet (which promises to be one of the most outstanding dance sequences in motion picture history).

Aida Broadbent and her assistant **Matt Mattox** have done a superb job of choreographing of Song Of Norway, based upon the original idea of **George Balanchine.** This first offering in the L. A. Civic Light Opera season features **Matt Mattox** and **Pat Denise** in the pas de deux with **Jack Tygett** as Freddie, the Fiddler.

Paramount Pictures have just granted **Jack Baker** full dance-directorship under an exclusive contract. Jack, a young newcomer to the field has had valuable experience as an assistant to many choreographers both in New York and in Hollywood. His first real break comes with The Stars Are Singing, starring Anna Marie Alberghetti, Lauritz Melchoir and Rosemary Clooney. **Tom Morton,** a new Paramount contractee will also be featured in the picture and will get a big studio build-up as their promising young male dancer.

Ted Hook

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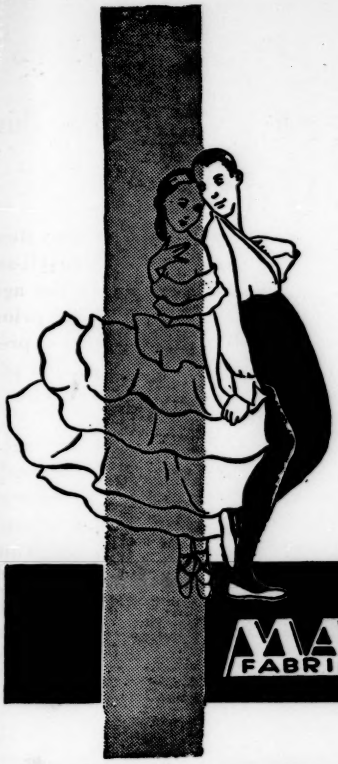

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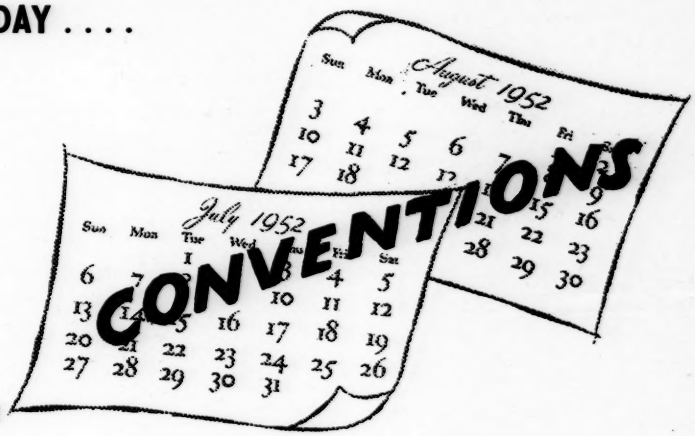

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